

COUNTRY LIFE

THE JOURNAL FOR ALL INTERESTED IN COUNTRY LIFE
AND COUNTRY PURSUITS.

VOL. LXIII. No. 1622. [REGISTERED AT THE
G.P.O. AS A NEWSPAPER.]

SATURDAY, FEBRUARY 18th, 1928.

Published Weekly, Price ONE SHILLING.
Subscription Price per annum. Post Free.
Inland, 65s. Canadian, 60s. Foreign, 80s.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE THE ESTATE SALE ROOMS, LONDON, W. 1

BY DIRECTION OF W. R. STOBART, ESQ.

ARGYLLSHIRE

AT THE HEAD OF LOCH SCAMMADALE.

ABOUT FOURTEEN MILES FROM OBAN BY ROAD.

THE ATTRACTIVE SPORTING AND RESIDENTIAL ESTATE OF
BRAGLEENBEG. AREA 5,200 ACRES

BRAGLEENBEG HOUSE
occupies a well-sheltered site looking
down Loch Scammadale, and contains

ENTRANCE HALL,
THREE RECEPTION ROOMS,
BILLIARD ROOM,
SIX PRINCIPAL BED AND
DRESSING ROOMS,
and
FOUR SECONDARY BEDROOMS.
AMPLE
DOMESTIC ACCOMMODATION.
GARAGE FOR TWO CARS.
STABLING, ETC.
AMPLE WATER SUPPLY.



SPORTING
GROUSE MOOR, yielding about
150 BRACE,
and a
MIXED BAG of BLACK GAME,
WOODCOCK, SNIPE, etc.

FISHING
in
LOCH SCAMMADALE,
close to house, with right to two
boats.
SALMON, SEA TROUT AND
BROWN TROUT
are taken, and
SEA TROUT in streams beside the
house.
SIX HILL LOCHS, yielding TROUT
to over 2lb.

AGRICULTURAL.

With the exception of one farm, the whole of the moorland is in the proprietor's occupation, and makes a valuable sheep farm.

THERE ARE ABOUT 50 ACRES OF THRIVING YOUNG PLANTATIONS.

TO BE OFFERED FOR SALE BY AUCTION

ON A DATE TO BE ANNOUNCED LATER (UNLESS PREVIOUSLY DISPOSED OF PRIVATELY).

Solicitors, Messrs. D. M. MACKINNON & CO., County Buildings, Oban; Auctioneers, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1,
90, Princes Street, Edinburgh.

IN THE BEST PART OF

THE WHADDON CHASE HUNT

Under an hour from London.

Three miles from Bletchley Station.

THE EXCEPTIONALLY ATTRACTIVE FREEHOLD RESIDENTIAL.
AGRICULTURAL AND SPORTING ESTATE.

SHENLEY PARK, ABOUT 1,000 ACRES



including A GEORGIAN RESIDENCE, forming a PERFECT HUNTING BOX, completely
equipped with central heating and electric lighting and water supplies, and occupying a
delightful situation in a charmingly timbered and undulating country. Accommodation: Hall, dining, drawing, smoking and billiard rooms, study, twelve bed and dressing rooms, three bathrooms, and capital offices; excellent stabling for fourteen, large garage.

PICTURESQUE GROUNDS AND GARDENS, inexpensive of maintenance; lodge
entrance, cottage; Home Farm with model cowhouse, four fertile dairy farms, accommo-
dation holdings; THE FAMOUS FOX COVERT, "SHENLEY WOOD," a Private Residence,
eight cottages, gamekeeper's house.

HUNTING with the Whaddon Chase, Grafton, and Oakley Packs five days a week. Capital
MIXED SHOOTING.

Vacant possession of the Residence, Home Farm and one of the Dairy Farms.

FOR SALE BY PRIVATE TREATY.

Solicitors, Messrs. BLUNT, TORR & CO., Leadenhall Buildings, 1, Leadenhall Street,
E.C. 3. Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1.

SUITABLE FOR INSTITUTIONAL PURPOSES.

BUCKINGHAMSHIRE

Three miles from Slough Station, from whence London is reached in under 30 minutes.

IN A FAVOURITE RESIDENTIAL DISTRICT.

STOKE COURT, STOKE POGES



A FREEHOLD PROPERTY, consisting of an HISTORIC HOUSE; THE HOME
OF THE POET GRAY and also of the PENN FAMILY, standing in beautifully timbered
grounds and approached by a carriage drive terminating in a sweep; delightful views with
principal aspect south-west; magnificent suite of reception rooms, 35 bed and dressing
rooms, five bathrooms. Electric light, Company's and spring water, central heating,
telephone; ample stabling and garage accommodation and rooms for chauffeur; three
cottages.

THE WELL-TIMBERED GROUNDS are extremely attractive, and include two
small lakes, paved terrace, formal garden, spreading lawns, two tennis courts, and numerous
flowering shrubs, kitchen gardens, matured maze; in all about

35 ACRES.

Additional land can be purchased if desired. The Stoke Poges Golf Course practically
adjoins.

FOR SALE AT A LOW PRICE.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,436.)

KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,

20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
41, Bank Street, Ashford, Kent.
Bridge Road, Welwyn City.

Telephone:

3141 Mayfair (8 lines)
3066
20146 Edinburgh.
327 Ashford, Kent.
246 Welwyn Garden.

Telephone Nos.:
Regent 0293
3377
Reading 1841 (2 lines).

NICHOLAS

Telegraphic Addresses:
"Nicholson, Piccy, London."
"Nicholas, Reading."

4, ALBANY COURT YARD, PICCADILLY, W. 1; 1, STATION ROAD, READING



AT VERY LOW RESERVE.

TILBROOK HALL

KIMBOLTON.
IN THE FITZWILLIAM COUNTRY.
OAKLEY AND CAMBRIDGESHIRE HUNTS WITHIN
EASY REACH.

On the Hunts, Beds and Northants borders; near old-world village.
300ft. above sea level, standing in park, long avenue drive with lodge, also secondary long drive.

HALL, FOUR RECEPTION ROOMS, EIGHT BED AND DRESSING ROOMS, TWO BATHROOMS, THREE SERVANTS' ROOMS, TWO STAIRCASES, SERVANTS' HALL, HOUSEKEEPER'S ROOM, USUAL OFFICES.

ELECTRIC LIGHT. MODERN SANITATION. Independent HOT WATER. TELEPHONE.

EXCELLENT HUNTING STABLING, GARAGE FOR THREE CARS, OUTBUILDINGS, old-world COTTAGE. Pleasure and kitchen gardens, two orchards, park-like meadows.

49 ACRES.

HUNTING. SHOOTING. GOLFING.

For SALE by AUCTION (or Private Treaty in the meantime) on Wednesday, April 25th, at 2.30 p.m., at the London Auction Mart, 155, Queen Victoria Street, E.C. 4.

Particulars, with photographs, plan and conditions of Sale, may be had of the Solicitors, Messrs. SAM COOK and GREEN, 197, Edgware Road, W. 2; and of the Auctioneers, Messrs. NICHOLAS, 4, Albany Court Yard, Piccadilly, W. 1, and at Reading.

NORTHANTS

ONE-AND-A-HALF MILES ALTHORPE PARK STATION, RUGBY EIGHT MILES, NORTHAMPTON ELEVEN MILES.

ADJOINING VILLAGE OF WEST HADDON WITH CHURCH AND POST OFFICE.

CENTRE OF THE PYTCHLEY HUNT.

THE ATTRACTIVE AND WELL-APPOINTED FREEHOLD

GEORGIAN RESIDENCE,

known as

"WEST HADDON HALL."

Approached by long drives from the Northampton road and the village, and containing:

Thirteen bed and dressing rooms, three bathrooms, four reception rooms.

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

FIRST-CLASS HUNTING STABLING, GARAGE for three CARS, MEN'S ROOMS, TWO GOOD COTTAGES.

VERY PRETTY PLEASURE GROUNDS

including a large expanse of lawn with space for several tennis courts, rock garden with pools, kitchen garden with glass; the remainder comprises several grass paddocks, and the total occupies

AN AREA OF SEVENTEEN ACRES.

THE ABOVE

(unless previously disposed of by Private Contract) will be offered for SALE by AUCTION, by Messrs.

NICHOLAS (LONDON AND READING), at the LONDON AUCTION MART, 155, Queen Victoria Street, London, E.C. 4, on WEDNESDAY, APRIL 25th, 1928, AT 2.30 P.M.

Particulars, with plan and conditions of Sale, may be obtained of the Solicitors, Messrs. BAKER & BAKER, Star Hill, Rochester; and Messrs. NICHOLAS, 4, Albany Court Yard, Piccadilly, London, W. 1, and at 1, Station Road, Reading.



BETWEEN

ARUNDEL AND THE COAST

Near old-world village; easy reach Worthing, Littlehampton, etc.

THE ABOVE CHARMING RESIDENCE, well appointed, tastefully decorated, and in excellent order.

TO BE SOLD, WITH 7 OR 33 ACRES.

HALL, LOUNGE HALL, RECEPTION AND BILLIARD ROOM, TWELVE BED AND DRESSING ROOMS, THREE BATHROOMS, SERVANTS' HALL, AND USUAL OFFICES.

ELECTRIC LIGHT. INDEPENDENT HOT WATER. MODERN SANITATION.

Lodge. Garage. Old Sussex barn. Cowhouse and other buildings.

BEAUTIFUL PLEASURE GROUNDS, ornamented by fine old forest trees, flowering shrubs, wide-spreading lawns, yew hedges, rose and rock gardens, walled kitchen garden, orchard, arable and pastureland let off at £3 per acre; in all about

33 ACRES.

Full particulars of Messrs. NICHOLAS, 1, Albany Court Yard, Piccadilly, W. 1.

Telephone:
Grosvenor 2020.

WINKWORTH & CO.

LAND AGENTS AND AUCTIONEERS, 48, CURZON STREET, MAYFAIR, LONDON, W. 1.

BY ORDER OF LORD ORMATHWAITE, G.C.V.O.

EAST BERKS



UNSOLD AT AUCTION. OFFERED AT A REDUCED PRICE. WITHIN EASY REACH OF ASCOT, SUNNINGDALE, VIRGINIA WATER AND WINDSOR, A MILE-AND-A-HALF FROM BRACKNELL AND 27 FROM LONDON.

WARFIELD PARK.

A COMMODIOUS MANSION, dating back to the Queen Anne period, seated in grand old grounds and heavily timbered undulating park, with adjoining farm and woodlands; in all

609 ACRES.

OR WOULD BE SOLD WITH LESS LAND.

THE HOUSE contains a handsome suite of reception rooms, ten best bed and dressing rooms, five secondary bedrooms and ample bedroom accommodation for servants, three bathrooms and complete offices. There are all the appurtenances of a gentleman's place of distinction, including STABLING, GARAGE, HOME FARM, COTTAGES, LODGES, ETC.

Detailed illustrated particulars with plans and conditions of Sale of the Agents WINKWORTH & Co., 48, Curzon Street, Mayfair, W. 1, of whom also orders to view may be obtained.

Vendor's Solicitors, Messrs. BROUGHTON, HOLT & MIDDLEMIST, 12, Great Marlborough Street, London, W. 1.

20 MILES FROM LONDON

In a beautiful district, a drive from a first-class station with good service of express trains, and a mile from a secondary station.

A GENUINE XVTH CENTURY RESIDENCE (mentioned in the old county histories), occupying a quiet position 300ft. above sea level, approached by a drive with lodge. Accommodation includes:

LOUNGE HALL, FIVE RECEPTION ROOMS, SIX BEST BEDROOMS, TWO BATHROOMS, SERVANTS' BEDROOMS AND ATTICS.

COMPANY'S WATER. ELECTRIC LIGHT. CENTRAL HEATING. MODERN DRAINAGE.

Stabling, garage for five cars, lodge, cottage.

BEAUTIFUL OLD GROUNDS with magnificent trees, walled kitchen garden, orchard, pasture and woodland; in all

50 ACRES.

WITH FARMBUILDINGS. FOR SALE.

Agents, WINKWORTH & Co., 48, Curzon Street, Mayfair, London, W. 1.



BADMINTON HUNT

FOR SALE.

UNUSUALLY ATTRACTIVE STONE-BUILT RESIDENCE, in beautiful pleasure grounds, nearly 400ft. above sea level.

TEN OR MORE BEDROOMS, BATHROOM, FOUR RECEPTION ROOMS.

Stabling for ten horses. Three garages. Gardens shaded by fine trees with excellent lawns and squash racquet court, large kitchen garden, etc.; in all

ABOUT SEVENTEEN ACRES.

WINKWORTH & Co., 48, Curzon Street, Mayfair, W. 1.

SURREY

FOUR MILES FROM GUILDFORD.

Under two miles from a railway station; adjoining extensive commons.

COUNTRY HOUSE, in very exceptionally beautiful old grounds and park-like lands with lake of an acre, to be SOLD, Freehold. Entrance and inner hall, lavatory, library, study, boudoir, drawing room, dining room, billiard room, ten principal bed and dressing rooms, seven maids' rooms, three other bedrooms (separately approached), four bathrooms and offices.

Electric light. Gas. Modern drainage. Company's water. Heating. Sand and gravel soil.

STABLING. GARAGE. LODGE. THREE COTTAGES.

The total area of the Property is OVER 60 ACRES.

The grounds for their size are some of the most beautiful in the district, including wide spreading lawns, walled rose garden, herbaceous borders, tennis and croquet lawns, kitchen garden, orchard, park-like lands, etc.

Sole Agents, WINKWORTH & Co., 48, Curzon Street, Mayfair, London, W. 1.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W. 1

**ONE OF THE BEST OF THE
SMALLER FORESTS IN SCOTLAND.
INVERNESS-SHIRE, WEST COAST**Extending to about
10,000 ACRES.COMFORTABLE STALKER'S LODGE
of nine rooms, kitchen, etc. Houses to rent or hotel accommodation near by, if preferred.**FOREST AVERAGES**

25 STAGS PER SEASON.

GOOD HEADS, AND AVERAGE WEIGHT CLEAN 15½ STONE.

HAS BEEN SHOT SOLELY BY OWNER FOR LAST SEVEN YEARS, AND ALL
POOR HEADS ELIMINATED.

Old herd of wild goats (record head shot), ptarmigan, woodcock, trout fishing, ooh salmon.

GOOD YACHT ANCHORAGE FOR VESSELS UP TO TEN TONS.

FOR SALE, FREEHOLD, AT A MODERATE PRICE.

Stock, implements, launches, etc., at valuation if desired.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1; 90, Princes
Street, Edinburgh. (14,644.)**KIRKCUDBRIGHTSHIRE**AN ATTRACTIVE AGRICULTURAL, SPORTING AND
RESIDENTIAL ESTATE,extending to an area of about
8,000 ACRESof MOORLAND and HILL GRAZING, and including VALUABLE SHEEP FARMS
and a small SHOOTING LODGE with fishing in one of the best known lochs in the south
of Scotland, and in other lochs and streams.

There is GOOD LOW GROUND SHOOTING over the whole Estate.

THE SHOOTING LODGEoverlooks the loch and contains living room and four bedrooms, besides servants' accom-
modation.

TWO GOOD COTTAGES FOR SHEPHERDS.

The greater part of the land is in the proprietor's hands, and it is understood that
minerals exist in considerable quantities. There are also

VALUABLE GRANITE QUARRIES.

TO BE SOLD BY PRIVATE TREATY.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,007.)

BETWEEN COLCHESTER AND BURY ST. EDMUNDS

CONVENIENT TO VILLAGE, TOWN, AND 24 MILES FROM NEWMARKET.

TO BE SOLD, FREEHOLD,

OR WOULD BE

LET, UNFURNISHED,

AN EXCEEDINGLY ATTRACTIVE

XVIIITH CENTURY
RESIDENCE,standing in undulating and wooded
surroundings.ENTRANCE LOUNGE,
FOUR RECEPTION ROOMS,
SIXTEEN BED AND DRESSING
ROOMS (with hot and cold running
water),
FIVE BATHROOMS,
EXCELLENT OFFICES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (F 6601.)

Electric light,
Central heating throughout,
Unfailing water supply.Good stabling and garage accommo-
dation.

Chauffeur's rooms. Lodge.

Three or five cottages.

INEXPENSIVE AND WELL-
WATERED GROUNDS, hard tennis
court, ornamental lake, productive
walled kitchen garden and good glass,
well-watered parkland, intersected by
small river; in all

40 ACRES.

BY DIRECTION OF MRS. TUDOR.

SURREY

AMONG PINE WOODS, 200 FT. ABOVE SEA LEVEL; HALF-A-MILE FROM CAMBERLEY STATION.

THE ATTRACTIVE FREEHOLD RESIDENCE, WAVERLEY COURT, CAMBERLEYstanding high in one of the finest positions in the district
and facing almost due south, with views over the golf course
to the Hog's Back.THE SUBSTANTIAL FAMILY RESIDENCE
containsENTRANCE AND LOUNGE HALLS,
FOUR RECEPTION ROOMS,
FOURTEEN BED AND DRESSING ROOMS,
THREE BATHROOMS and
COMPLETE OFFICES.MAIN ELECTRICITY, GAS AND WATER.
MAIN DRAINAGE. CENTRAL HEATING.

ENTRANCE LODGE.

GARAGES AND STABLING. CHAUFFEUR'S COTTAGE.

FINELY TIMBERED GROUNDSwith specimen cedars and pines and magnificent rhododen-
drons.

TWO TENNIS LAWNS.

PUTTING COURSE. WALLED GARDEN.

In all about

SIX-AND-A-HALF ACRES.

TO BE OFFERED FOR SALE BY AUCTION IN THE HANOVER SQUARE ESTATE ROOMS AT AN EARLY
DATE (UNLESS PREVIOUSLY DISPOSED OF PRIVATELY).

Solicitor, EDWIN T. CLOSE, LL.B., 95, High Street, Camberley.

Auctioneers, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1.

**KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,****20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
41, Bank Street, Ashford, Kent.
Bridge Road, Welwyn City.**

(Knight, Frank & Rutley's advertisements continued on pages iii. and xiv.)

Telephone:314 Mayfair (8 lines).
3068 Mayfair (8 lines).
20148 Edinburgh.
327 Ashford, Kent.
248 Welwyn Garden.

Telephone: Regent 7500.
Telegrams:
"Selaniet, Piccy, London."

HAMPTON & SONS

(For continuation of advertisements see page viii.)

Branches: **Wimbledon**
Phone 0080
Hamstead
Phone 2727

ESSEX—NEAR HARWICH

One-and-a-half miles from Dovercourt and two-and-a-half miles from Parkeston Quay Station, with express service of Boat trains.



THE CHOICE FREEHOLD RESIDENTIAL ESTATE known as
"MICHAELSTOWE HALL."

situate in the parish of Ramsey, half-a-mile from the village, standing high, commanding fine views, and comprising an imposing

COUNTRY HOUSE IN THE GEORGIAN STYLE,

fitted throughout with every modern convenience, and in really first-class order. It contains lounge hall four reception rooms, billiard room, sixteen bed and dressing rooms, three fitted bathrooms, and very complete domestic offices; electric light, central heating, Company's water, electric laundry, electric ice plant; stabling, garages, home farm, saw mill.

VERY BEAUTIFUL PLEASURE GARDENS, displayed with great taste, and containing ONE OF THE FINEST COLLECTIONS OF ALPINE PLANTS AND RARE SHRUBS in the country. Extensive lawns, terrace walk, sunk garden, rose and heather gardens, rock garden, and ornamental water, etc. etc.; large walled fruit gardens, extensive glasshouses; men's bothy for eight and caretaker's lodge. HOME FARM with House and ample buildings, sound pasture and arable lands, extending in all to about

128 ACRES (possession on completion).

HAMPTON & SONS are instructed by R. C. ABDEY, Esq., to offer the above for SALE by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Thursday, February 23rd, 1928, at 2.30 p.m. o'clock precisely (unless previously Sold Privately).

Vendor's Solicitors, Messrs. ATTREE, JOHNSON & WARD, 6, Raymond Buildings, Gray's Inn, W.C. 1; and Messrs. HANSLIP WARD & CO., Harwich. Particulars, with plan, views, and conditions of Sale of the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.

BETWEEN WITLEY & HASLEMERE

THE FINEST POSITION IN THE DISTRICT.

800ft. above sea, with magnificent range of views.

FOR SALE,

AN EXCEEDINGLY CHOICE RESIDENTIAL ESTATE

of

94 ACRES

(Would be divided).

BEAUTIFUL HOUSE OF TUDOR STYLE; fine galleried hall, four reception and billiard rooms, seventeen bed and dressing rooms, three baths, etc., etc.

ELECTRIC LIGHT. CENTRAL HEATING. GOOD WATER.

BEAUTIFUL TERRACED GARDENS.

Stabling, garage, cottages, home farm.

NEVER BEFORE IN THE MARKET.

SOLE AGENTS,

HAMPTON & SONS, 20, St. James' Square, S.W. 1.



BERKS, NEAR WALLINGFORD

Between five and six miles from Huntercombe.

FOR SALE, FREEHOLD, THIS DELIGHTFUL

OLD MANOR HOUSE,

with panelled rooms, oak floors and beams, and other attractive features.

Lounge hall with Jacobean staircase, drawing room, dining room, boudoir, morning room and VERY FINE BILLIARD ROOM WITH GALLERY, fourteen bed and dressing rooms, four bathrooms, and complete offices.

Electric light, central heating, Company's water, etc.

Various outbuildings and garage accommodation.

DELIGHTFUL GROUNDS, ABOUT FOURTEEN ACRES, IN TERRACES.

Two drives, one with lodge.

CONVENIENT MOTOR RUN OF READING WITH ITS EXCELLENT TRAIN SERVICE.

Full details from HAMPTON & SONS, 20, St. James' Square, S.W. 1. (B 12,995.)



EXCEPTIONALLY INTERESTING OLD-WORLD RESIDENCE

BEAUTIFULLY SITUATED ON HIGH GROUND.

Rural position. Close to golf.

ABOUT TEN MILES NORTH OF TOWN

HERTS. For SALE, Freehold, this picturesque Old House (believed to date back to Tudor times), overlooking a delightful old Green with South aspect and possessing many charming features and absolute privacy.

Fine old hall and dining room, drawing room, library and smoking room, all panelled, ten bed and dressing rooms, two baths, servants' hall and offices.

Garage four cars, chauffeur's quarters with bathroom. Cottage.

OLD-WORLD PLEASURE GROUNDS of great charm with paddock, about

THREE-AND-A-HALF ACRES.

Electric light. Central heating. Company's water and gas. Telephone.

Strongly recommended from personal knowledge by

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (R 292.)



Offices: 20, ST. JAMES' SQUARE, S.W.1

Telephone Nos.:
Regent 4304 and 4305.

OSBORN & MERCER

Telegraphic Address:
"Overbid-Piccy, London."

"ALBEMARLE HOUSE," 28b, ALBEMARLE STREET, PICCADILLY, W.1

NORTH HAMPSHIRE

Favourite residential district about an hour from Town.

MODERN HOUSE OF CHARACTER.

standing on sandy soil, approached by a drive with lodge.
Four reception. Billiard room. Fifteen bedrooms.
Electric light. Central heating. Company's water.
Stabling. Garage. Farmery. Cottage.
Charming terraced gardens and grounds, walled kitchen
garden, pasture, woodland, etc.; in all nearly
40 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (15,044.)



OXFORDSHIRE

Excellent social district, short drive of County Town.

For SALE, this picturesque old

STONE-BUILT HOUSE

occupying a sheltered position high up on sandy soil. It is
approached by a carriage drive with lodge at entrance and
contains
Three reception. Billiard room. Ten bedrooms, etc.
Company's water and gas. Telephone.
Garage with rooms over, good stabling and buildings.
Secluded gardens and pasture extending to about
THIRTEEN ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (15,091.)

PRELIMINARY ANNOUNCEMENT.
By order of Mrs. Bainbridge.

ELFORDLEIGH, PLYMPTON, S. DEVON

Occupying a fine situation on high ground in this charming district.

THE WELL-APPOINTED HOUSE

enjoys a south aspect with good views, whilst it is approached by winding carriage drives.
Four reception rooms, billiard room, eighteen bed and dressing rooms, three bathrooms, etc.

ELECTRIC LIGHT. UNLIMITED WATER SUPPLY. TELEPHONE.

Exceptional gardens and grounds planted with many rare trees and shrubs.
HOME FARM WITH MODEL BUILDINGS. SEVERAL COTTAGES.
Well-placed woods providing good shooting; the whole extending to about
300 ACRES.

and has been thoroughly well maintained. To be offered for SALE by PUBLIC AUCTION
by Messrs.

OSBORN & MERCER, during the coming season (unless previously disposed of
Privately).—Solicitors, Messrs. HEWLETT & Co., 2, Raymond Buildings, Gray's
Inn, W.C. 1.



ONLY PRIVATELY IN THE MARKET.

SOUTH COAST

Two hours from Town and in a good social district.

AN OPPORTUNITY occurs of acquiring an exceptionally
valuable RESIDENTIAL AND SPORTING ESTATE of over

3,000 ACRES

with about 600 ACRES OF WOODLAND, affording
EXCELLENT SHOOTING.

Important Mansion with all conveniences, seated in
WELL-TIMBERED PARK.

Two secondary residences and several farms and holdings, let
and showing a good return.

FIRST-RATE YACHTING FACILITIES.

Agents, Messrs. OSBORN & MERCER, as above.



SOMERSETSHIRE

Hunting with the Blackmore Vale and Cattistock.

A delightful old

STONE-BUILT HOUSE.

containing lounge hall, three reception, ten bed and dressing
rooms, two bathrooms, servants' hall, etc.

Electric light. Central heating. Telephone.

TWO COTTAGES. SECONDARY RESIDENCE.

Stabling, garage, farmery; matured well-timbered grounds
and rich pasture of about

20 ACRES.

A charming small Property ready to step into.

Agents, Messrs. OSBORN & MERCER, as above. (15,048.)

VALUABLE LITTLE SPORTING AND RESIDENTIAL ESTATE

NORFOLK

TO BE SOLD,

together with this very charming old

QUEEN ANNE HOUSE

containing:

Hall and four reception rooms, ten bed and dressing
rooms and several good attics, bath, excellent domestic
offices. Stabling, garage, etc.

A VERY ATTRACTIVE ESTATE, extending to nearly

600 ACRES

DIVIDED INTO SEVERAL FARMS AND HOLDINGS, WELL LET TO EXCELLENT
TENANTS.

CAPITAL
SHOOTING.

TWO MILES FROM
GOLF COURSE.

Price, plan and further particulars of the Agents, OSBORN & MERCER, as above.
(11,828.)



SUSSEX

Close to a favourite old market town, about
AN HOUR'S RAIL FROM TOWN.

CHARMING GEORGIAN HOUSE.

most substantially built, in excellent repair, and
replete with every modern comfort and convenience.
Three large and lofty reception rooms, ten bed and dressing
rooms, two bathrooms.

TWO FIRST-RATE COTTAGES.

Matured shady gardens, splendid garage and outbuildings,
glasshouses, etc.; in all about

FIVE ACRES.

Recommended by OSBORN & MERCER, as above.
(15,071.)



ONE MILE OF TROUT FISHING.
OXON

GENTLEMAN'S RESIDENTIAL AND AGRICULTURAL
PROPERTY OF

330 ACRES

(two-thirds being sound well-watered pasture).

OLD COTSWOLD HOUSE.

Approached by a long drive with lodge, having south aspect.

Large hall with gallery staircase, three large
reception rooms, five principal bedrooms,
servants' bedrooms, bathroom, and two attics.

ELECTRIC LIGHT. TELEPHONE.

Spacious ranges of stone-built buildings, three cottages.
£5,500.

Agents, Messrs. OSBORN & MERCER, as above. (15,095.)

HERTS (300ft. up on gravel soil, about half-an-hour's
rail from London).—Comfortable HOUSE, with
south aspect, containing lounge hall, two recep-
tion rooms, seven bedrooms, bathroom, etc.;
Company's water and central heating, electric
light available; well laid-out gardens and
grounds of about 2½ ACRES. (M 1384.)
£3,750.

BERKS (HANTS BORDERS).—Charming old HOUSE
of the Farmhouse type, recently converted and
modernised; lounge hall, four reception, seven
bed and dressing rooms, two bathrooms, etc.;
garage, stabling and capital cottage, together
with some nicely timbered grounds and meadow-
land. (M 1374.)
10 ACRES

GREATLY REDUCED PRICE.

One of the finest ESTATES in the

HOME COUNTIES

within two hours of Town and surrounded by important
domains.

HANDSOME GEORGIAN HOUSE,

in perfect order and replete with every convenience.

THE MAGNIFICENT GROUNDS

are adorned with many stately forest and ornamental trees,
well-timbered parklands, etc., in all over

1,000 ACRES.

divided into several farms (well let), several cottages and a
large area of woodland, providing

FIRST-RATE SHOOTING.

Agents, Messrs. OSBORN & MERCER, as above. (15,002.)

HERTFORDSHIRE

In an excellent social district, easy reach of station.

40 MINUTES FROM TOWN.

400ft. up, in a well-timbered park.

DELIGHTFUL OLD HOUSE.

dated 1712, but partly of an earlier period.

Lounge hall, three reception, billiard room, nine
bed and dressing rooms, bathroom, etc.

Electric light. Central heating. Telephone.
First-rate stabling and garage accommodation, laundry, etc.

FOUR COTTAGES. CAPITAL FARMHOUSE.

Beautiful old grounds and excellent land.

30 OR 200 ACRES.

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OSBORN & MERCER, "ALBEMARLE HOUSE" 28b, ALBEMARLE STREET, PICCADILLY, W.1.

Telephone : Regent 7500.
Telegrams :
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HAMPTON & SONS

(For continuation of advertisements see page vi.)

Branches : **Wimbledon**
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FELIXSTOWE

BEAUTIFUL LAND AND SEA VIEWS.



FOR SALE, THIS EXCEEDINGLY ATTRACTIVE RESIDENCE, built in the early English style and having stone mullioned windows.

Oak-panelled hall, dining room 24ft. by 17ft. 6in., drawing room 25ft. by 17ft. 6in., morning room, eleven bedrooms, two bathrooms.

COMPANY'S WATER AND GAS, ELECTRIC LIGHT, CENTRAL HEATING. GARAGE for two cars and rooms for chauffeur. COTTAGE with four bedrooms and two sitting rooms.

VERY PRETTY GARDENS, delightfully shrubbed and timbered, lawns, sunk rose garden, flower and kitchen garden; in all about

TWO ACRES. THE WHOLE PROPERTY IS IN BEAUTIFUL ORDER.

Apply to the **SOLE AGENTS**,
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ST. MARGARET'S BAY

Occupying one of the finest positions on the Kent Coast; 70ft. above sea level, with panoramic views of the coast of France.



FOR SALE, A QUIANT AND DELIGHTFUL LITTLE PROPERTY, owning foreshore rights.

Lounge 20ft. by 15ft. 9in., dining room, five bedrooms, two bathrooms, bachelor room.

LARGE GARAGE AND ROOMS FOR CHAUFFEUR. Central heating. Electric light. Company's water. Ideal boiler.

TERRACED GARDENS, overlooking the sea, flower and kitchen gardens, large paddock; in all about

FOUR-AND-A-HALF ACRES.
AN IDEAL LITTLE COASTAL RESORT. AT A GREAT SACRIFICE OF ACCOUNT OF THE OWNER GOING TO INDIA.

Apply to the **SOLE AGENTS**,
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AT THE LOW UPSET PRICE OF £1,600. TO ENSURE A SALE. OWNER GOING ABROAD.

MAIDENHEAD, BERKS

ABOUT A MILE FROM TWO STATIONS.



PICTURESQUE AND MEDIUM-SIZED FREEHOLD RESIDENCE,

"ELBURY," RAY PARK AVENUE.

Convenient position, close to Boulter's Lock, and some of the most charming reaches of the River Thames. Hall, three reception rooms, garden room and conservatory, nine bedrooms, two bathrooms, and offices. Central heating. Company's gas and water, main drainage, telephone; garage, stabling, workshop. ATTRACTIVE AND INEXPENSIVE GARDEN, WITH VACANT POSSESSION. To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, March 13th, 1928, at 2.30 p.m. (unless previously Sold).—Solicitors, Messrs. BURTON, YEATES & HART, 23, Surrey Street, W.C. 2.—Particulars from the Auctioneers,
HAMPTON & SONS, 20, St. James' Square, S.W. 1.



EXCELLENT TRANSPORT TO CITY and WEST END.

IDEAL HOME FOR BUSINESS MAN.

RUISLIP, MIDDLESEX

Southern aspect. Close to golf courses.

"KILKEE."

PRE-WAR BUILT FREEHOLD HOUSE, containing hall, three reception rooms, verandah, five bedrooms, balcony, bathroom and ample offices. DELIGHTFUL GARDEN with shady trees. Company's gas, water, and electric light; pine block and tiled floorings. Also adjoining TWO EXCELLENT BUILDING PLOTS, with all public services available. With vacant possession.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, March 13th, at 2.30 p.m. (unless previously Sold), in ONE or THREE LOTS.

Solicitor, CHAS. H. WRIGHT, Esq., 34, Clement's Lane, E.C. 4.

Particulars of the Auctioneers,
HAMPTON & SONS, 20, St. James' Square, S.W. 1.

DORSET

460FT. UP. VIEWS OF GREAT BEAUTY.
SEA BREEZES. RURAL SURROUNDINGS.



DELIGHTFUL FREEHOLD RESIDENCE.

"ST. CHRISTOPHERS," RYALL, near BRIDPORT. Easy reach of sea and river fishing, boating, yachting, bathing, and golf.

Hall, two reception rooms, four bedrooms, bathroom, offices with servants' sitting room.

GARAGE AND OTHER OUTBUILDINGS.

Sloping grounds of about

ONE-AND-A-QUARTER ACRES.

Eight miles from Axminster; a mile from motor omnibus route.

WITH VACANT POSSESSION.

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CHISLEHURST, KENT

Under ten minutes from station; main line to Town; close to common and various golf courses.



THE VERY ATTRACTIVE AND COMFORTABLE FREEHOLD RESIDENCE,

"SLEEPY HOLLOW."

Delightful position, some 250ft. up, sandy soil, approached by drive, and containing handsome reception rooms, eight bed and dressing rooms, bathroom, compact domestic offices. COMPANY'S ELECTRIC LIGHT, GAS AND WATER, MAIN DRAINAGE, TELEPHONE, GARAGE and STABLING.

CHARMING PLEASURE GROUNDS, lawns, kitchen garden, etc.; in all nearly

ONE ACRE.

WITH VACANT POSSESSION. To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, April 17th, 1928, at 2.30 p.m. (unless previously Sold).—Solicitors, Messrs. MONTAGU & COX, and CARDAL, 86 and 88, Queen Victoria Street, E.C. 4.

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GENTLEMAN'S HOUSE AT A BARGAIN PRICE.

WOODHALL SPA

IN AN EXCELLENT POSITION ON GRAVEL SOIL.



TO BE SOLD, OR MIGHT LET ON LEASE.

AN ATTRACTIVE TWO-FLOOR HOUSE WITH ALL MAIN ROOMS FACING SOUTH.

Contains three reception rooms, twelve bed and dressing rooms, bathroom.

CENTRAL HEATING, ELECTRIC LIGHT, MAIN DRAINS AND WATER.

GARAGE FOR FOUR CARS.

Tennis court, flower and vegetable gardens, etc.

TWO ACRES.

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Telegrams:
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HEYTHROP COUNTRY

UNDER TWO HOURS' RAIL.

UNUSUALLY DESIRABLE RESIDENTIAL PROPERTY.—STATELY TUDOR RESIDENCE, substantially built of stone with mullioned and oriel windows, partly covered with creepers, presenting a most pleasing and homely effect; beautifully timbered park; long carriage drive with lodge.

SALOON HALL, FIVE RECEPTION,
20 BEDROOMS, SIX BATHROOMS.

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.
Ample water. Modern drainage.
Hunting stabling, men's rooms, garages, laundry, home farm, cottages.

DELIGHTFUL GARDENS,

lawns, tennis and croquet, kitchen gardens, orchard, glasshouses, well-grown ornamental timber, many fine specimen trees, woodland and park pasture, bounded by river; in all about

200 ACRES,

ADMIRABLY SUITED FOR PEDIGREE STUD OR HERD.

LOW PRICE.

CURTIS & HENSON, 5, Mount Street, W. 1.

ASHDOWN FOREST

EASY ACCESS OF FAMOUS GOLF COURSE.

EXCEEDINGLY FINE EXAMPLE OF OLD SUSSEX BLACK AND WHITE HALF-TIMBERED IRONMASTER'S HOUSE, dating back to the XVth century. No expense has been spared upon its restoration. A wealth of old oak, heavily beamed and panelled, original fireplaces, etc.; splendid position, 500ft. up on gravel soil, excellent views. FOUR RECEPTION, SIXTEEN BEDROOMS, FOUR BATHROOMS; ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE, Co.'s water, drainage; stabling, garage, lodge, cottage, farmbuildings. Inexpensive grounds, rock gardens, lawns, kitchen garden, HARD COURT, rich pasture and woodland; about 100 ACRES.

GREATLY REDUCED PRICE.—CURTIS & HENSON, 5, Mount Street, W. 1.

GODALMING AND CHIDDINGFOLD

WONDERFUL SITUATION. PANORAMIC VIEWS. SAND SOIL.

PERFECTLY DELIGHTFUL RESIDENCE, upon which enormous sums have lately been spent, replete with every conceivable modern convenience; long winding carriage drive with lodge; FIVE RECEPTION, FIFTEEN BEDROOMS, SIX BATHROOMS. ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE, Company's water, modern drainage; garage for four cars, chauffeur's rooms, four cottages and laundry. Unusually beautiful terraced gardens, a feature of the Property, rock and rose gardens, pergolas, formal garden, herbaceous borders, random stone paving, racquet court, Japanese tea-house, ornamental timber, rich meadowland and farmery; in all about 150 ACRES.

FIRST-CLASS GOLF. HIGHLY RECOMMENDED.
Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

FOR IMMEDIATE SALE, PERFECTLY APPOINTED PROPERTY. NEAR GOOD GOLF. EMINENTLY SUITABLE FOR CITY MAN.
IN THE MARKET BY ORDER OF EXECUTORS FOR THE FIRST TIME IN 25 YEARS.

SURREY

20 MILES FROM LONDON, AMIDST RURAL SURROUNDINGS.

EXCEPTIONALLY FINE MODERN RESIDENCE, ON HIGH GROUND AND LIGHT SOIL, perfectly secluded, facing south and approached by good drive. The accommodation includes hall, three beautiful reception rooms, billiard room, fourteen bed, FIVE BATHROOMS, complete offices.

CO.'S ELECTRIC LIGHT AND GAS. MAIN DRAINAGE.
CO.'S WATER. CENTRAL HEATING.

WELL-TIMBERED GARDENS, lawns, walled kitchen garden, orchard. Stabling, garage, three cottages, miniature MODEL FARM, small PARK.

27 ACRES.

SACRIFICIAL PRICE.

Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.



READING AND NEWBURY

350FT. ABOVE SEA LEVEL.

GRAVEL SOIL.

PICTURESQUE RESIDENCE, on the site of an old farmhouse—rebuilt and with all up-to-date conveniences; approached by drive with lodge. LOUNGE HALL (old oak beams and panelling), three reception rooms, TWELVE BEDROOMS, BATHROOM, complete offices. ELECTRIC LIGHT, AMPLE WATER, TELEPHONE. STABLING, GARAGES, FARMERY, TWO COTTAGES. Delightful grounds, well timbered, and beautiful range of views, extending 20 miles; two tennis courts, walled garden, well-timbered pasture, arable and woodland; in all ABOUT 100 ACRES. MODERATE PRICE.

GOLF AND TROUT FISHING.—CURTIS & HENSON, 5, Mount Street, W. 1.

G.W.R. 30 MINUTES' RAIL

FIRST-CLASS GOLF.

PICTURESQUE OLD-FASHIONED RESIDENCE, entirely on two floors, fine position in secluded grounds; carriage drive with lodge. SIX RECEPTION, ELEVEN BEDROOMS, THREE BATHROOMS. ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE, Co.'s water and gas; garage for four cars with four rooms and bath; two cottages; lovely gardens, profusion of flowers, tennis court, kitchen garden and orchard, park-like pastures.

ABOUT 26 ACRES.

FOR SALE WITH OR WITHOUT FURNITURE, OR TO LET, FURNISHED.
CURTIS & HENSON, 5, Mount Street, W. 1.

KENT HILLS

25 MILES BY ROAD FROM LONDON.

UNUSUALLY WELL-DESIGNED RESIDENCE erected a few years ago under the supervision of an eminent architect; fine position, 300ft. above sea level on gravel soil, beautiful views; carriage drive with lodge. FOUR RECEPTION, ELEVEN BEDROOMS, TWO BATHROOMS. ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE. Co.'s water, modern drainage, independent hot water; garage and farmbuildings; matured pleasure grounds, large lawns, kitchen garden, meadowland and woods; in all

ABOUT 27 ACRES.

Excellent golf. FOR SALE.—CURTIS & HENSON, 5, Mount Street, W. 1.



CROWBOROUGH AND MAYFIELD

DELIGHTFUL OLD RED BRICK AND WEATHER TILED FARMHOUSE (probably at one time the home of a Sussex ironmaster), upon which large sums have been spent in restoration and additions, great care being taken to blend in harmony with the old. Secluded position 500ft. above sea level with south aspect and extensive views. Sand soil. LOUNGE HALL, THREE RECEPTION, NINE BEDROOMS (six having fitted lavatory basins), FOUR BATHROOMS, ANNEXE (two bedrooms and bathroom). Company's water, telephone, modern drainage; garage; gardens, although small, are quite a feature, stone flagged terrace, flower garden with yew and cypress hedges, kitchen garden and orchard. First-class golf. PRICE ONLY £4,250.

CURTIS & HENSON, 5, Mount Street, W. 1.

SOUTH COAST

UNDER A MILE FROM SEA.

FIRST-CLASS GOLF.

CHARMING OLD STYLE RESIDENCE of most picturesque appearance, built a few years ago on site of an old farmhouse; fine position in lovely grounds, long drive, two lodges. FOUR RECEPTION, ELEVEN BEDROOMS, THREE BATHROOMS. ELECTRIC LIGHT AND POWER, OWN WATER SUPPLY. TELEPHONE. Stabling, garage, farmbuildings; remarkably attractive pleasure grounds; detached billiard or dance room; fine old trees, wide-spreading lawns, yew hedges, rose and rock gardens, walled garden, orchard and pasture.

ABOUT 33 ACRES.

MODERATE PRICE.—CURTIS & HENSON, 5, Mount Street, W. 1.

ASHDOWN FOREST

ADJOINING THE FAMOUS GOLF COURSE AND FOREST.

EXCEPTIONALLY WELL-BUILT MODERN RESIDENCE, standing on high ground with magnificent views. FOUR RECEPTION, TWELVE BEDROOMS, THREE BATHROOMS. COMPANY'S WATER AND GAS, CENTRAL HEATING, TELEPHONE. Large garage, two cottages; delightful grounds, full-size tennis and croquet lawns. Private access to golf course and Forest; in all about

THREE ACRES.

FOR SALE OR TO LET FOR SUMMER MONTHS.

CURTIS & HENSON, 5, Mount Street, W. 1.

BERKS

ADJOINING WINDSOR FOREST.

DELIGHTFUL OLD-FASHIONED RESIDENCE, occupying a charming situation amidst beautifully timbered surroundings, approached by a carriage drive with lodge at entrance. The accommodation comprises

Music room with gallery, panelled sitting room, billiard and two reception rooms, eleven bedrooms, three bathrooms.

ELECTRIC LIGHT. CENTRAL HEATING. GAS. TELEPHONE.

Large garage with two men's rooms over. LOVELY GROUNDS with flowers everywhere, tennis courts; TWO COTTAGES, well-timbered pasture; in all

ABOUT 26 ACRES.

A most comfortable and charming Property. For SALE, or TO LET, FURNISHED, WITH IMMEDIATE POSSESSION.
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LAND AND
ESTATE AGENTS.

Telephone 21.

ESTABLISHED 1812.

GUDGEON & SONS

WINCHESTER

AUCTIONEERS
AND VALUERS.

Telegrams: "Gudgeons."

NOT PREVIOUSLY IN THE MARKET.

HAMPSHIRE VILLAGE

FOUR-AND-A-HALF MILES FROM WINCHESTER.



For further particulars apply GUDGEON & SONS, Estate Agents, Winchester.

Open country. Good views. **WELL-PLANNED** modern **RESIDENCE**, facing almost due South and approached by a carriage drive; two reception rooms, five bedrooms, bathroom, easily worked domestic offices; electric light, Company's water; garage; most attractive grounds, containing some fine old timber.

Total area, **ONE-AND-A-QUARTER ACRES**. Golf links at Winchester. Fishing in the district. Good train and omnibus service.

OUTSKIRTS OF WINCHESTER

ONE-AND-A-QUARTER MILES MAIN LINE STATION. GOLF LINKS HALF-A-MILE.

FREEHOLD **RESIDENTIAL** PROPERTY in most excellent order throughout. Carriage drive. Good views. Three reception rooms, eight bed and dressing rooms, two bathrooms, complete domestic offices. Company's water and gas. Central heating. Telephone.

MOST PICTURESQUE **GROUND**, with tennis court, yew hedges, rose garden, kitchen garden.

Total area, **ONE ACRE**. **AT A TIMES PRICE.**



Apply GUDGEON & SONS, The Auction Mart, Winchester. (Folio 1465.)

BRUTON, KNOWLES & CO.

ESTATE AGENTS,
SURVEYORS AND AUCTIONEERS,
ALBION CHAMBERS, KING STREET,
GLOUCESTER.
Telegrams: "Brutons, Gloucester."
Telephone: No. 967 (two lines).



ON THE COTSWOLDS (about six miles from Cheltenham and Gloucester).—A charming small **RESIDENCE**, in a secluded position, with south aspect; containing lounge hall, dining and drawing rooms, excellent offices, five bed and dressing rooms, maid's room, bathroom; electric light, good water supply, central heating; garage; terraced gardens and water garden. Vacant possession. Price £2,750.—Full particulars of BRUTON, KNOWLES & CO., Estate Agents, Gloucester. (M 53.)

NEAR CIRENCESTER.—A delightful old gabled **Cotswold RESIDENCE**, part dating from the XVth Century, in this very favourite district, about 400ft. up; lounge hall, four reception, eleven bed and dressing, two baths; electric light, Company's water, central heating; garage, excellent stabling for hunters, outbuildings; attractive grounds and park-like pasture, in all about seventeen-and-a-half acres. Hunting with three packs; polo and golf at Cirencester. Price £3,000.—Full particulars of BRUTON, KNOWLES & CO., Estate Agents, Gloucester. (S 247.)

NEAR ROSS-ON-WYE.—For SALE, a very choice **RESIDENTIAL PROPERTY**, situate in beautiful country, close to the Wye. The Residence is substantially built of stone, stands high, and commands charming views; hall, four reception, twelve bed and dressing, bath, usual offices, excellent cellars; central heating, good water supply; stabling, garage, four cottages; delightful grounds and well-timbered park-like pasture; in all about 52 acres. Good shooting and fishing district. Price £7,000.—Full particulars of BRUTON, KNOWLES & CO., Estate Agents, Gloucester. (H 77.)

ON THE COTSWOLDS.—Attractive stone-built **RESIDENCE**, within easy reach of well-known golf links; hall, billiard, three reception, ten bed and dressing, bath, offices; two cottages, garage; electric light, Company's water, central heating; beautiful grounds and pasture, in all about nine acres. Price £5,500.—Full particulars of BRUTON, KNOWLES & CO., Estate Agents, Gloucester. (S 240.)

GLOS (on the Cotswolds).—Charming Georgian **RESIDENCE**, close to famous golf links, and hunting with Badminton and Berkeley packs; three reception, billiard, eleven beds, bath; electric light; stabling, lodge, two cottages; attractive grounds with ornamental water, about seven-and-a-quarter acres. Price £4,400.—Full particulars of BRUTON, KNOWLES & CO., Albion Chambers, Gloucester. (F 43.)

IN THE BEAUTIFUL WYE VALLEY.—Picturesque old-fashioned **RESIDENCE**, mainly of stone, commanding uninterrupted views, facing south, in a magnificent position about 700ft. up; hall, three reception, six beds, two baths, offices; electric light, telephone installed, unfailing water supply; excellent outbuildings; beautifully timbered grounds, orchards and grassland, in all about 20 acres. Price £2,950, or for Residence with about four acres, £1,900.—Full particulars of BRUTON, KNOWLES & CO., Estate Agents, Gloucester. (H 190.)

GLOS (in one of the most beautiful parts of the Cotswolds).—Attractive **RESIDENTIAL** and **AGRICULTURAL ESTATE**, comprising charming old stone-built Residence; four reception, billiard, seven beds, bath, four good attics; farmbuildings, garage, two lodges, about 229 acres; central heating, good water supply. Vacant possession.—Full particulars of BRUTON, KNOWLES & CO., Albion Chambers, Gloucester. (A 88.)

BLUE MOUNTAINS, AUSTRALIA.—Ten-roomed brick **BUNGALOW**; two acres; garage and staff rooms. For SALE. Price (with furniture), £5,000 (offer).—Apply ERNEST SHEATHER, F.A.I., 14, St. Leonards Road, Bexhill-on-Sea.

MESSRS. CRONK

ESTATE AGENTS AND SURVEYORS,
KENT HOUSE, 1B, KING STREET, ST. JAMES'S,
S.W.1, and SEVENOAKS, KENT.
Established 1845. Telephones: 1195 Regent; 4 Sevenoaks.

TO BE SOLD, or **LET**, unfurnished. — **KENT (WESTERHAM)**; 800ft. up, beautiful views; 20 miles from London; one mile from station). Attractive modern **RESIDENCE**, with seven bed and dressing rooms and three reception rooms; charming garden, grounds and tennis court; about **EIGHT ACRES**; garage and cottage. **PRICE, FREEHOLD, £3,750**, or **Rent, unfurnished, £200 per annum**.—Messrs. CRONK, as above. (0190.)

KENT (one-and-three-quarter miles from station with excellent service of business trains).—A well-planned **RESIDENCE** having extensive views over beautifully wooded landscape.

Contains five bedrooms, bathroom and two reception rooms; Co.'s water, electric light, telephone, modern drainage; well laid-out gardens in borders, pergolas and rockeries, hard tennis court; one-and-a-half acres in all. **Price £2,500**.—Messrs. CRONK, as above. (10,198.)

IGHTHAM.—Four bed, bathroom, two reception rooms; half-an-acre woodland. Fine Mediaeval type **RESIDENCE**, possessing modern improvements and designed for easy working; roomy and interesting interior. Grand position. **Price £3,300**. (10,285.)

CLARK & MANFIELD

AUCTIONEERS, LAND AND ESTATE AGENTS,
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Telephone: Regent 4600. Telegrams: Clarmanf (Piccy) London.

BETWEEN NEWBURY AND READING (250ft. up).—A luxuriously fitted **RESIDENCE** with **ELECTRIC LIGHT, CENTRAL HEATING, ETC.**

Surrounded by beautiful grounds and meadowland of about **TEN ACRES**.

Two halls, four reception, nine bed and two bathrooms, etc.—**STABLING, GARAGE, TWO COTTAGES**. **FREEHOLD ONLY 6,000 GUINEAS**.

Apply CLARK & MANFIELD, as above.

CHARMING OLD MANOR HOUSE, with **25 ACRES (OR MORE)**,

in good hunting district **BETWEEN WORCESTER and EVESHAM**.

Two panelled halls, three reception, six bedrooms, bathroom, etc.

BARGAIN PRICE £2,250. Recommended by CLARK & MANFIELD, as above.

BUCKLAND & SONS

WINDSOR, SLOUGH AND READING.
Also 4, BLOOMSBURY SQUARE, W.C.1. Museum 0472.
LAND AGENTS, SURVEYORS AND AUCTIONEERS.
Windsor 48, Slough 28, Reading 1890.

BERKS (on the outskirts of the old-world town of Wokingham, convenient for the station and close to the open country).—FOR SALE, **REPLICA QUEEN ANNE RESIDENCE**, in perfect order throughout; four large bedrooms, two bathrooms, three reception; all modern conveniences; large garage, chauffeur's quarters.

COMPANY'S WATER, GAS, ELECTRIC LIGHT.

ONE ACRE.

Very strongly recommended.

PRICE £3,500. (3428.)

GLOUCESTERSHIRE (HUNTING WITH THE WARWICKSHIRE, NORTH COTSWOLD AND HEXTHROP HOUNDS).—Delightful compact **FREEHOLD RESIDENTIAL AND AGRICULTURAL ESTATE** extending to

365 ACRES.

A typical Cotswold House, containing seven bedrooms, bathroom (h. and c.), three reception; ample farmbuildings; electric light throughout.

FOUR COTTAGES.

Recommended.—Full particulars, photo, etc., of Messrs. BUCKLAND & SONS, 154, Friar Street, Reading. (3247.)

MESSRS. PERKS & LANNING

LAND AND ESTATE AGENTS,
37, CLARGES STREET, PICCADILLY, W.1, AND
32, HIGH STREET, WATFORD.
Phones: Grosvenor 3320; Watford 687 and 688.
Established 1866.



MUST BE SOLD. **HERTS** (in a beautiful high situation commanding extensive view, south aspect, gravel soil).—Seven bed, bath, two reception rooms; garage; electric light, Co.'s water; nicely laid-out grounds about two acres. Close to excellent schools. 45 minutes from London.

BETWEEN AYLESBURY AND TRING.—Delightful old **HOUSE**, with oak beams, etc., 400 years old; four bed, bath, three sitting rooms; garage, Co.'s water, electric light; tennis court, kitchen garden, orchard about four acres. **Price only £2,500 for quick Sale**.—Apply Owner's Agents, as above.

STIMPSON, LOCK & VINCE

WATFORD, ST. ALBANS,
BUSHEY, PINNER AND NORTHWOOD.
Agents for Herts and Middlesex Properties.

A SOUNDLY BUILT MODERN HOME.



IN A FINE SETTING. **NORTHWOOD**.—The above example of English architecture amid natural surroundings, containing hall, three reception, six bed and dressing rooms, bathroom, and excellent offices; charming garden about one-third of an acre with paved paths, tennis court, herbaceous borders and fruit trees, also space, drive and gates for garage. All services, including electricity. For SALE, **Freehold, Price 3,000 guineas**.—For all further particulars of this and other properties write STIMPSON, LOCK and VINCE, as above (office at each centre), stating requirements; or Telephone Northwood 310.

WALTON HEATH GOLF.—Freehold. For SALE, **"FLAG LODGE"**, Tadworth, infinitely under cost. Beautifully built modern House with over an acre (more if required); five bed, bath, two reception rooms; electric light, central heating; garage and chauffeur's room. **Not SOLD Privately** will be submitted for SALE by AUCTION on March 15th.—Illustrated particulars of the Auctioneers and Sole Agents, Messrs. DEACON & ALLEN, 158/160, Brompton Road, S.W.3.

VERY REMARKABLE VALUE.

KENT (easy daily reach; available under exceptional circumstances).—A beautifully built and spacious **HOUSE**, yet inexpensive to maintain; six bed, bath, four capital sitting rooms; nicely wooded and picturesque gardens with well-stocked productive kitchen garden; in all one acre.—Inspected and confidently recommended by Messrs. DEACON & ALLEN, 158/160, Brompton Road, S.W.3.

Telegrams:

"Wood, Agents (Audley),
London."

JOHN D. WOOD & CO.

6, MOUNT STREET, GROSVENOR SQUARE, LONDON, W.1.

Telephone:

Grosvenor 3273
(5 lines).

FAVOURITE POSITION ON THE COTSWOLDS

Easy reach of Cirencester and Cheltenham, two miles from a station on G.W. Ry. main line (two hours from London); five miles from Minchinhampton Golf Course.

THIS PICTURESQUE OLD XVIIth CENTURY RESIDENCE. In splendid repair, enjoying a picked position nearly 800ft. above sea level, in a grandly timbered park and commanding lovely panoramic views.

HALL, BILLIARD, FOUR RECEPTION ROOMS, FOUR BATHROOMS AND 23 BED AND DRESSING ROOMS.

ELECTRIC LIGHT. CENTRAL HEATING. MODERN DRAINAGE. SPLENDID WATER SUPPLY.

Stabling for ten, garages and groom's quarters and capital outbuildings, lodge and five cottages.

FINELY TIMBERED GROUNDS,

laid out in terraces, range of glass and kitchen garden; home and another farm; in all about

544 ACRES.

HUNTING WITH THE V.W.H., COTSWOLD AND THE DUKE OF BEAUFORT'S.

GOOD SHOOTING.

TO BE SOLD WITH 544 ACRES OR 335 ACRES AT A VERY REASONABLE PRICE.

Inspected and strongly recommended by the Agents, Messrs. JOHN D. WOOD and Co., 6, Mount Street, London, W. 1, or Messrs. BRUTON, KNOWLES & Co., Albion Chambers, Gloucester. (71,030.)



BY DIRECTION OF THE EXECUTORS OF MRS. JANE MAILLARD.

FARNHAM, SURREY



On the south-west wooded slope of the Hog's Back; two-and-a-half miles from Farnham Station, Waterloo in about 70 minutes; almost adjoining Farnham Golf Links (18 holes).

INGLEWOOD (RUNFOLD).—The attractive modern gabled ELIZABETHAN STYLE RESIDENCE, containing large lounge hall, four reception, bath, and twelve bedrooms; situated 300ft. above sea level, facing south, with long avenue carriage drive and LODGE entrance; ELECTRIC LIGHT, CENTRAL HEATING, AMPLE WATER SUPPLY, TELEPHONE, MODERN SANITATION; SANDY SOIL; stabling, garage, cottages, and paddocks; PRETTY FLOWER GARDENS and TENNIS LAWNS, with banks of rhododendrons adorning; CHARMING WOODLAND GLADES AND WALKS; in all about 22 ACRES, which will be offered by AUCTION (unless Sold Previously) by Messrs.

JOHN D. WOOD & CO. at the London Auction Mart, 155, Queen Victoria Street, E.C., on Wednesday, March 21st, 1928, at 2.30 p.m.—Solicitors, Messrs. BOLTON & HICKMAN, 10, Old Jewry Chambers, London, E.C. Auctioneers' Office, 6, Mount Street, Grosvenor Square, London, W. 1.

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BETWEEN TETBURY AND BADMINTON

A PARTICULARLY ATTRACTIVE OLD-FASHIONED HUNTING BOX.

built of stone with stone-tiled roof, within easy reach of a village and containing

FOUR BEDROOMS, BATHROOM (h. and c.),
FOUR ATTIC BEDROOMS, BASIN (h. and c.).

EIGHT LOOSE BOXES AND MORE COULD BE MADE.

GARAGE AND SADDLE ROOM.

THE PROPERTY EXTENDS TO ABOUT 89 ACRES.

ALL IN A RING FENCE, OF WHICH 80 ACRES ARE GOOD GRASSLAND.

FOR SALE AT A REASONABLE PRICE.

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HUNTING WITH THE CATTISTOCK AND SENNINGTON HARRIERS

550FT. ABOVE SEA LEVEL, COMMANDING PANORAMIC VIEWS TO THE QUANTOCKS.

A VERY ATTRACTIVE STONE-BUILT AND GABLED RESIDENCE,

enjoying a nice secluded position in OLD-WORLD GROUNDS, containing

OUTER AND INNER HALLS, FOUR RECEPTION AND EIGHT BED AND DRESSING ROOMS, AND BATHROOM.

SEPTIC TANK DRAINAGE.

STABLING FOR THREE AND AMPLE OUTBUILDINGS.

BEAUTIFULLY TIMBERED GROUNDS, KITCHEN GARDEN, ETC.

TO BE SOLD WITH EITHER 10 OR 34 ACRES

AT A REASONABLE PRICE.

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FOR SALE BY AUCTION UNLESS SOLD PRIVATELY.

HIGHLANDS, CALNE

HALF-A-MILE FROM THE STATION AND ONLY SIX FROM CHIPPENHAM.

THIS ATTRACTIVE GEORGIAN RESIDENCE,

360ft. above sea level on the brow of a hill commanding extensive views.

FOURTEEN BED AND DRESSING,
BATH, LOUNGE HALL AND
FOUR RECEPTION ROOMS.

LODGE, COTTAGE, FOUR LOOSE BOXES, THREE STALLS, LARGE GARAGE AND USEFUL OUTBUILDINGS.

CENTRAL HEATING. COMPANY'S WATER. ACETYLENE GAS

INEXPENSIVE GROUNDS,

good kitchen garden and nicely timbered parkland; in all about

28 ACRES.

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(ESTABLISHED 1778).

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And at
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SURREY'S PINWOODS

300FT. UP ON A SOUTHERN SLOPE WITH VIEWS EXTENDING FROM HINDHEAD TO LEITH HILL.



OLD ENGLISH TUDOR-STYLE RESIDENCE.

Avenue drive.

OAK-BEAMED RECEPTION HALL,
BILLIARD AND THREE RECEPTION ROOMS,
ELEVEN BED AND DRESSING, and
TWO BATHS.

FIRST-CLASS OFFICES.
WATER, GAS AND ELECTRIC LIGHT FROM CO.'S MAINS.
MODERN DRAINAGE.

STABLING, LARGE GARAGE WITH ROOMS OVER.
BUNGALOW COTTAGE.

BEAUTIFULLY LAID-OUT PLEASURE GROUNDS; lawns, fish pond, walled fruit garden; paddock and lovely woodlands; in all

21 ACRES.

FOR SALE.—Photos and further particulars of GEORGE TROLLOPE & SONS, 25, Mount Street, W.1. (c 1022.)

DORSET



THIS GEORGIAN HOUSE,
IN FINELY TIMBERED GROUNDS, FACING SOUTH AND WEST,
COMMANDING SPLENDID VIEWS.
THIRTEEN BED, THREE BATHS, THREE RECEPTION ROOMS.
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.
STABLING. COTTAGES.
69 ACRES. FOR SALE.
BORDERED BY TROUT RIVER.
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ON A HILL IN SUSSEX

300ft. up, facing south; three-and-a-half miles market town.
BEAUTIFUL VIEWS OF SOUTH DOWNS.

PICTURESQUE COUNTRY HOUSE, in a well-wooded small park,
away from traffic and quite secluded; lounge, three reception rooms, loggia,
fourteen bed and dressing, four baths, excellent domestic offices; perfect order.
ELECTRIC LIGHT. HEATING THROUGHOUT. NEW DRAINAGE.
Stabling, farmbuildings, three cottages and inexpensive but lovely
OLD TIMBERED GARDENS OPEN TO SOUTH.
Hard tennis court with pavilion, croquet lawn, and parkland, all in a ring fence
and comprising about
70 ACRES.

FOR SALE, FREEHOLD, AT A VERY MODERATE PRICE.

Recommended by GEORGE TROLLOPE & SONS, 25, Mount Street, W.1. (2909.)

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OLD MANOR HOUSE, MODERNISED.

FOUR RECEPTION, TWO BATH, TWELVE BED AND DRESSING ROOMS;
OLD OAK TUDOR STAIRCASE.
ELECTRIC LIGHT. TELEPHONE.
FARMBUILDINGS. THREE COTTAGES.

OVER 100 ACRES.
REDUCED PRICE.

Recommended by GEORGE TROLLOPE & SONS, 25, Mount Street, W.1. (c 2828.)

HERTFORDSHIRE

Rural surroundings with beautiful views; 35 minutes of London; gravel soil.

DELIGHTFUL TUDOR-STYLE RESIDENCE.

HALL, THREE RECEPTION, EIGHT OR NINE BED, BATH, AND USUAL
OFFICES.

MAIN ELECTRIC LIGHT AND WATER.
Lodge, garages and grounds.

ELEVEN-AND-A-HALF ACRES (OR LESS).

FOR SALE, OR TO BE LET FURNISHED.

Apply GEORGE TROLLOPE & SONS, 25, Mount Street, London, W.1. (A 4185.)

KENT AND SUSSEX BORDERS

Overlooking the Weald on a south slope commanding splendid views.



MODERN QUEEN ANNE RESIDENCE:
ten bed, four baths, lounge, three reception rooms;
garage, four cottages.

ALL MODERN CONVENIENCES, ELECTRIC
LIGHT, ETC.
CHARMING GARDENS, ORCHARD, MEADOWS,
WOODLAND.

44 ACRES.

Price and orders to view of GEORGE TROLLOPE & SONS,
25, Mount Street, W.1. (c 2731.)

WILTS

Six miles from Bath.

TUDOR HOUSE AND TROUT FISHING.



HIGH GROUND. FINE VIEWS.
TEN BED AND DRESSING, BATH, BILLIARD,
THREE LARGE RECEPTION ROOMS.
EXCELLENT WATER. CENTRAL HEATING.
LODGE. PRETTY GARDENS.

FOR SALE, WITH SEVEN-AND-A-HALF OR
TWO-AND-A-QUARTER ACRES.

Inspected and recommended by GEORGE TROLLOPE
and SONS, 25, Mount Street, W.1. (3880.)

WEYBRIDGE

High up near St. George's Hill; station half-a-mile.
Near golf and tennis clubs.



FIRST-CLASS MODERN RESIDENCE,
thoroughly well fitted; square hall, four reception
rooms, billiard room, large loggia, ten bed and dressing
rooms, two bathrooms; radiators throughout, main
drainage, electric light, gas and water laid on; large
double garage, chauffeur's flat, small laundry; delightful
gardens, herbaceous borders, rose garden, greenhouse,
etc.; in all nearly ONE-AND-A-QUARTER ACRES.

PRICE, FREEHOLD, £6,250. A BARGAIN.

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BEACONSFIELD AND GERRARD'S CROSS

ABOUT 350FT. UP. FINE VIEWS. ONLY 40 MINUTES BY RAIL FROM PADDINGTON OR MARYLEBONE.



CHARMING XVIITH CENTURY FARM-HOUSE RESIDENCE of historical interest.
SEVEN BEDROOMS,
TWO BATHROOMS,
HALL,
THREE RECEPTION ROOMS,
COMPLETE OFFICES.

Oak beams, fine open fireplaces, and casement windows.
CENTRAL HEATING. ELECTRIC LIGHT AND WATER LAID ON.

Beautiful old gardens, well timbered, tennis lawn, kitchen garden, orchard, woodland, etc.; in all about

FOUR-AND-A-HALF ACRES.

GARAGE. COTTAGE. BUILDINGS.

HARRODS LTD., 62-64, Brompton Road, S.W. 1.



GLOS. AND HEREFORD BORDERS—LEDBURY HUNT

NEAR VILLAGE AND FOUR MILES FROM TWO GOOD MARKET TOWNS.

PLEASURE FARM,
including
A NICE OLD FARMHOUSE
of the
QUEEN ANNE STYLE.

Modernised, and equipped with up-to-date appliances.

THREE RECEPTION,
NINE BEDROOMS,
BATHROOM,
KITCHEN AND
OFFICES.



COMPANY'S WATER. ELECTRIC LIGHT.

CENTRAL HEATING. TELEPHONE.
GOOD STABLING.
GARAGE.

MODEL FARMERIES AND COTTAGES.
GARDENS AND GROUNDS.

Tennis and ornamental lawns, orchard, woodland, seven acres of arable and enclosures of first-rate pastureland; in all about

40 ACRES.

LOW PRICE FOR QUICK SALE.

HARRODS LTD., 62-64, Brompton Road, S.W. 1.

THE HOME PERFECT

Occupying one of the nicest positions on the famous North Hill. South aspect, and commanding panoramic views of the sea, Quantock Hills and Exmoor.

UNIQUE PROPERTY.

PROBABLY THE FINEST OF ITS KIND
IN THE DISTRICT.

SET IN LANDSCAPE GARDENS of about
THREE ACRES.

Sunk Italian garden, rose and kitchen and fruit gardens, hard tennis court, stone-paved walling and crazy paving.

Four beautiful reception rooms,
Fourteen bed and dressing rooms,
Three bathrooms,
Offices, including
Servants' hall,
Butler's pantry.



ELECTRIC LIGHT THROUGHOUT.

COMPANY'S WATER.

MAIN DRAINAGE. CENTRAL HEATING.
STABLING.
GARAGES.

Picturesque lodge fitted with bathroom.

STAG AND FOX HUNTING.

POLO. GOLF.

FREEHOLD FOR SALE.

Inspected and strongly recommended by
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CITY MAN'S IDEAL HOME

ON THE HILLS ABOVE SEVENOAKS.

TWO MILES FROM MAIN LINE STATION.

25 MINUTES CANNON STREET.

CHARACTER HOUSE
OF MODERN CONSTRUCTION.

500FT. UP, SOUTHERN ASPECT WITH
VIEWS OVER THREE COUNTIES.

Lounge hall,
Three reception,

Two principal bedrooms with fitted
dressing rooms attached,

Two single bedrooms with another bath-
room

Two maids' rooms,

Housemaids' closet, maids' bathroom,
kitchen and offices, servants' sitting room.



GARAGE WITH FLAT OVER.

CO.'S WATER AND GAS.

ELECTRIC LIGHT.

SEPTIC TANK DRAINAGE.

CENTRAL HEATING.

ATTRACTIVE GARDENS AND GROUNDS.
Rock garden, kitchen garden and pastureland;
in all about

FOUR-AND-A-QUARTER ACRES.

WITHIN TWO MILES OF TWO FIRST-
CLASS GOLF LINKS.

FOR SALE. FREEHOLD.

HARRODS LTD., 62-64, Brompton Road, S.W. 1.

PANTILES, THAMES DITTON, SURREY

30 MINUTES WATERLOO. IDEAL SITUATION. GOLF COURSES NEAR

BUNGALOW
RESIDENCE
of unusual charm.

In splendid order,
beautifully appointed.
Hall, two reception
rooms, three bed-
rooms, bathroom,
kitchen and offices.
Garage; Company's
water, gas, electric
light and power, main
drainage; particu-
larly delightful gar-
den, sunken lawn,
crazy paved fore-
court, rose pergolas,
and borders, tennis
lawn available.



For SALE by AUCTION (unless Sold Privately), at Harrods' Estate Sale
Rooms, S.W. 1, on March 27th.
Auctioneers, HARRODS LTD., 62-64, Brompton Road, S.W. 1.

BUCKS

ON THE OUTSKIRTS OF THE OLD-WORLD TOWN OF WENDOVER.

CHARMING OLD
FASHIONED
HOUSE.

250 years old, stand-
ing 400ft. up, facing
south, with the ac-
commodation on two
floors. Three recep-
tion rooms, seven
bedrooms, bathroom
and usual offices, etc.,
two staircases. Com-
pany's water, gas,
main drainage; gar-
den of one acre with
tennis court, kitchen
and flower gardens;
stabling and garage.



FREEHOLD £2,500.

HARRODS LTD., 62-64, Brompton Road, S.W. 1.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W. 1

50 MINUTES FROM THE CITY

TO BE SOLD, FREEHOLD,
A MODERN RESIDENCE

erected in 1908, standing about 200ft. above sea level with south aspect and commanding good views.



It is approached by a drive, and contains lounge hall, three reception rooms, six bed and dressing rooms, bathroom and offices.

ACETYLENE GAS, TELEPHONE, COMPANY'S WATER, MODERN DRAINAGE.
STABLING. GARAGE. FARMERY.

Tennis and croquet lawns, bowling green, rose garden, orchard, kitchen garden, rich pastureland; in all about

30 ACRES.

THE RESIDENCE WOULD BE SOLD WITH 30, 6 OR 4 ACRES.

HUNTING.

GOLF.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,965)

EDENBRIDGE DISTRICT

28 MILES FROM LONDON WITH GOOD TRAIN SERVICE.

TO BE SOLD, FREEHOLD,

THIS ATTRACTIVE OLD-FASHIONED HOUSE,

covered with creeper and magnolias, well built, and standing 300ft. above sea level, with pleasant views.



Entrance and lounge halls, five reception rooms, ten bedrooms (several with hot and cold water basins), three bathrooms, excellent offices; lodge converted into four maids' servants' rooms, bathroom and sitting room, outside billiard or playroom.

CENTRAL HEATING, ELECTRIC LIGHT, TELEPHONE, MAIN WATER AND DRAINAGE.

Excellent garage for four cars, stabling, and three cottages.

WELL-TIMBERED GROUNDS AND GARDENS, nicely laid out, and including En-tout-cas tennis court, and two grass courts, herbaceous border, shady lawns, rhododendron banks, well-matured kitchen garden with adequate range of glass, orchard and woodland with stream, paddock; in all SEVENTEEN-AND-A-HALF ACRES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (834.)

14 MILES FROM LONDON

560ft. above sea level. Gravel soil.

SUITABLE FOR SCHOOL, HOME OR INSTITUTION.



TO BE SOLD.

A WELL-BUILT HOUSE

containing five reception rooms, cloakroom, seventeen bedrooms, two bathrooms, lavatories, etc.

Electric light. Main drainage.

Company's water. Telephone.

Stabling. Cottage with five bedrooms.

Grounds of

FOUR-AND-A-HALF ACRES

including four tennis courts, kitchen garden and orchard. Three smaller houses suitable for doctor or staff can be purchased if required.

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WEST SUSSEX

Seven miles from Chichester, Littlehampton, Goodwood and Arundel, two hours of London by road or rail.

TO BE LET,

A CHARMING OLD MANOR HOUSE,
situated about a quarter of a mile from the sea.



Three reception rooms, eight bedrooms, bathroom, etc.

Company's gas and water.

Four-roomed bungalow.

Telephone.

Garage.

CHARMING OLD GROUNDS, grass and brick walks, pergola, croquet and tennis lawn, productive kitchen garden; in all about ONE ACRE.

PRIVATE BEACH WITH TWO BATHING HUTS.

A large sum of money has recently been expended on the Property, which is now in very good order indeed. Lavatory basins in each bedroom.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,364.)

TUNBRIDGE WELLS & EASTBOURNE

(BETWEEN)

Standing 500ft. above sea level, facing south, with views over beautiful country.



MODERN HOUSE, erected about eighteen years ago and approached by a drive.

Three reception rooms, five bedrooms, bathroom and offices.

Gas and water laid on, radiator, parquet floors.

Brick-built garage for two cars. Stabling for three, etc.

Two tennis lawns, fully stocked kitchen garden; in all

ONE-AND-A-HALF ACRES.

PRICE, FREEHOLD, £2,100.

Three acres adjoining can be purchased.

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BY DIRECTION OF G. W. WILLIAMSON, ESQ.

KENT AND SUSSEX BORDERS

500ft. above sea level.

Six miles from Tunbridge Wells.

OAKWOOD, WADHURST



A COMFORTABLE LABOUR-SAVING FREEHOLD RESIDENCE, one mile from Wadhurst Station, brick built and tiled, and containing lounge, two reception rooms, six bed and dressing rooms, two bathrooms, and compact offices; main electricity, water and gas, modern septic tank drainage. Large garage.

BEAUTIFUL GARDENS with tennis lawn, herbaceous borders, ornamental shrubberies, orchards and paddock. ANCIENT XVITH CENTURY COTTAGE, in excellent order; in all about

TWO-AND-A-HALF ACRES.

To be offered for SALE by AUCTION, in the Hanover Square Estate Room, at an early date (unless previously disposed of Privately).

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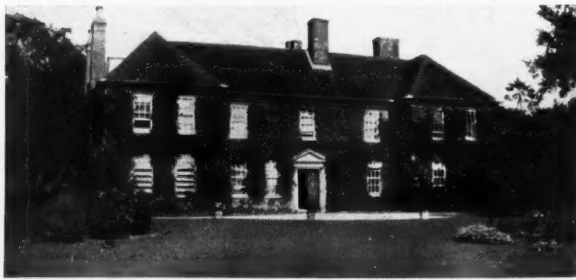
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BETWEEN SAVERNAKE AND DEVIZES. NEAR A SMALL OLD-WORLD TOWN

One-and-three-quarter hours from Paddington.

A QUEEN ANNE HOUSE,

standing 400ft. above sea level, with distant views to the Downs.



Lounge hall, five reception rooms, twelve bedrooms, two bathrooms, complete offices, etc.

Electric light, main water, central heating, large garage, stabling for four.

WELL-TIMBERED AND SHADY PLEASURE GROUNDS,

tennis and croquet lawns, well-stocked kitchen garden, orchard and paddock; in all about

FIVE-AND-A-HALF ACRES.

HUNTING.

GOLF.

PRICE, FREEHOLD, £5,500.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (P 6044.)

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AND
WALTON & LEE,

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41, Bank Street, Ashford, Kent.
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(Knight, Frank & Rutley's advertisements continued on pages iii. and v.,

Telephones:

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248 Welwyn Garden.

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London Office:
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TUNBRIDGE WELLS

ON THE FAMOUS PEMBURY SANDSTONE RIDGE.



Within three-quarters of a mile of Tunbridge Wells Central Station, whence London is reached in 45 minutes.

A FREEHOLD RESIDENTIAL ESTATE, occupying a fine position on a south slope, nearly 500ft. above sea level, and approached by carriage drive with five-roomed lodge at entrance. The accommodation is arranged entirely on two floors, and includes four reception rooms, billiard room, eleven bedrooms, three bathrooms and excellent domestic offices; sun bath.

Electric light and heat. Company's water. Main drainage. Gas. Telephone. Garages and stabling. Gardener's cottage. **PRETTY LAID-OUT PLEASURE GROUNDS**, including tennis lawn, herbaceous borders, rose garden, also productive kitchen garden and park-like meadowland with model farmery; in all about

FIFTEEN-AND-A-HALF ACRES.
FOR SALE.

Further particulars of BRACKETT & SONS, as above. (Fo. 32,734.)

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F. L. MERCER & CO.

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ESTABLISHED NEARLY HALF-A-CENTURY.

Telegrams:
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AN OBVIOUS BARGAIN. 17 MILES SOUTH-WEST OF LONDON



£3,500 WITH SEVEN-AND-A-HALF ACRES. FREEHOLD.

A FINE OLD GEORGIAN RESIDENCE, well set back from the road with a long drive approach; in first-rate order, with the accommodation all on two floors; four spacious reception rooms, nine bedrooms, two bathrooms; every modern comfort and convenience has been provided, including electric light, central heating, separate hot water service, etc.; Company's water and gas; garage, stabling, cottage.

MAGNIFICENTLY TIMBERED GROUNDS. Walled kitchen garden, orchard and paddock, extending to about seven-and-a-half acres. (A further seven acres adjoining can be purchased if required.)

UNPARALLELED VALUE. Personally inspected and vouched for by the SOLE AGENTS, F. L. MERCER & CO., 7, Sackville Street, W.1. Tel. Regent 6773.

Telephone:
Oxted 240.

F. D. IBBETT & CO., F.A.I.

And at
Sevenoaks, Kent.

AUCTIONEERS AND ESTATE AGENTS, OXTED, SURREY.



OXTED.—BEAUTIFUL SUNNY SPOT.—Six bed, bath, three reception; lovely matured garden. Tennis, garage and all services.

ONLY £3,150.

F. D. IBBETT & Co., F.A.I., Oxted. (Tel. 240.)



A STARTLING SACRIFICE.

CROCKHAM HILL (famous for its glorious views).—This commanding RESIDENCE, standing in ONE-AND-A-THIRD ACRES of lovely grounds, contains eight bed and dressing, three reception, billiard room, excellent offices; double garage, 500ft. above sea level. **TREMENDOUS BARGAIN AT £3,300.**
F. D. IBBETT & Co., F.A.I., Oxted. (Tel. 240.)

HANKINSON & SON
AUCTIONEERS, LAND AND ESTATE AGENTS,
BOURNEMOUTH.

NEW FOREST.
CROWN LEASE FOR DISPOSAL.



RENT ONLY £123 PER ANNUM. NINE YEARS TO RUN. Close to Lyndhurst; overlooking links and adjoining the forest; billiard room, three reception, nine bed and dressing rooms, two bathrooms, two garages, two loose boxes; grounds of seven acres; electric light from private plant, main water, independent water supply. **PREMIUM REQUIRED** for Lease, carpets, electric light plant and improvements.

WHATLEY, HILL & CO.
AGENTS for COUNTRY HOUSES and ESTATES,
24, RYDER STREET, ST. JAMES'S, S.W. 1.

CROWCOMBE COURT

NEAR TAUNTON.

THIS BEAUTIFUL QUEEN ANNE STONE HOUSE.

situated some 460ft. above sea level on the slopes of the Quantock Hills, is to be LET, furnished, with or without the shooting over 2,500 acres, for a term of three years.

The accommodation of the House consists of 20 bedrooms, five reception rooms. There is **ELECTRIC LIGHT, CENTRAL HEATING, GOOD WATER SUPPLY, MODERN DRAINAGE, TELEPHONE**; garage and stabling, and one cottage; more cottages could possibly be provided.

BEAUTIFUL GARDENS AND GROUNDS, tennis court. The shooting is excellent and there is fishing in the stream. Hunting with the Quantock Stag Hounds, the West Somerset Foxhounds and the Taunton Vale.

The Agents will be pleased to give further information and to arrange for applicants to see over the House.

Possession can be arranged almost immediately.

Messrs. WHATLEY, HILL & Co.,
24, Ryder Street, St. James's, S.W. 1.

MESSRS. YOUNG & GILLING

(Established over a Century).
LAND AND ESTATE AGENTS, CHELTENHAM.
Telegrams: "Gillings, Cheltenham." Telephone 2129

ILLUSTRATED REGISTER OF PROPERTIES IN
CHELTENHAM AND THE WESTERN COUNTIES
WILL BE SENT ON APPLICATION.



TO BE SOLD (in a beautiful Cotswold town), the above charming stone-built gabled HOUSE, with open fireplaces, oak beams, mullion windows; comprising two reception rooms (one of them handsomely oak panelled), five bedrooms, bathroom (h. and c.), first-rate kitchen offices; electric light, main water, modern drainage; pretty gardens; the whole in first-rate order and ready for immediate occupation. Price £1,850.

MESSRS. YOUNG & GILLING

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LAND AND ESTATE AGENTS, CHELTENHAM.
Telegrams: "Gillings, Cheltenham." Telephone 2129.

W. HUGHES & SON, LTD.

Auctioneers and Estate Agents,
38, COLLEGE GREEN, BRISTOL.
Phone: 1210 Bristol. Established 1832.



COTSWOLDS

On the Southern slope. This very charming old-fashioned gabled COUNTRY RESIDENCE, standing in beautifully timbered and matured old grounds, with meadowland and orcharding; in all about eleven acres. There is lounge hall, three reception, billiard room, eleven bed and dressing rooms, bath (h. and c.); Co.'s water, electric light, also central heating; excellent stabling, with man's room; garage, outhouses, and three good cottages. Hunting, golf.

PRICE ONLY £5,500.

Full particulars from W. HUGHES & SON, LTD., as above. (17,538.)



S.W. SOMERSET

In a magnificent position, some 750ft. up, well sheltered from the North and East, and commanding glorious views of the Yarty Valley and Blackdown Hills.—This delightful old-fashioned MANOR HOUSE, of lounge hall, three reception, billiard room, fourteen bed and dressing rooms, two baths (h. and c.), and all modern conveniences; standing in beautiful park-like grounds, with pasture, woodland; the whole covering about 40 acres. Stabling, garage, farmery, cottage. Good hunting. Trout fishing and rough shooting.

PRICE £8,250.

Full particulars from W. HUGHES & SON, LTD., as above. (16,744.)

FOR SALE, attractive old-world COTTAGE; three sitting, four bed; Co.'s water; charming garden; two cottages, two garages; main road, two miles Ashford Station. —OWNER, "Mill House," Kingsworth, Ashford, Kent.

Telephone: 4706 Gerrard (2 lines).
Telegrams: "Cornishmen, London."

TRESIDDER & CO. 37, ALBEMARLE STREET, W. 1.

MAGNIFICENT POSITION, 600FT. UP. Commanding beautiful views.

BETWEEN PLYMOUTH AND OKEHAMPTON



This very attractive RESIDENCE, in perfect order throughout, containing:

Halls, 3 reception rooms, 3 bathrooms, 9 bed and dressing rooms, etc.

Electric light. Modern drainage. Independent hot water service.

Stabling for five. Garage. Cottage. Bungalow.

Well-timbered gardens with hard tennis court, rookery, walled kitchen garden, orchard, small wood and pastureland; in all nearly

50 ACRES.

The Residence might be sold with less land.

Excellent centre for hunting, golf, fishing and shooting.

TRESIDDER & CO., 37, Albemarle St., W. 1. (13,688.)

60 ACRES.

HERTS (WITHIN HOUR LONDON).—For SALE. Delightful RESIDENCE, replete with all modern conveniences; carriage drive.

Hall, 2 oak-panelled reception and 2 others.

2 bathrooms, 13 bed and dressing rooms.

Electric light, telephone, Co.'s water, central heating. Stabling, garage, farmery, cottage (several available).

LOVELY GROUNDS.

Tennis lawns, bowling green, ornamental pond, herbaceous borders, kitchen garden, orchard, rich meadowland.

TRESIDDER & CO., 37, Albemarle St., W. 1. (12,397.)

GREAT BARGAIN. £2,000 WITH 4 ACRES. Overlooking Southampton Water, The Solent and the Isle of Wight.

GOOD ANCHORAGE FOR YACHTS IN THE MOUTH OF THE HAMBLE RIVER.

BETWEEN

SOUTHAMPTON AND PORTSMOUTH

Attractive RESIDENCE, containing:

Hall, 3 reception rooms, 11 bed and dressing rooms, bathroom, etc.; 2 garages. The grounds include tennis and other lawns, summer house, kitchen garden, etc.

TRESIDDER & CO., 37, Albemarle St., W. 1. (12,188.)

£4,500. 100 ACRES.

MELTON MOWBRAY (4½ miles).—Attractive

RESIDENCE, in a delightful position containing:

3 reception rooms, 11 bedrooms, bathroom, etc.

Stabling for 17, and men's rooms. 2 cottages.

The land is practically all pasture and is enclosed in a ring fence.

TRESIDDER & CO., 37, Albemarle St., W. 1. (13,083.)

BIRMINGHAM (10 miles off); magnificent

oramic views).—For SALE, exceedingly well-equipped

COUNTRY RESIDENCE.

5 reception, 3 bathrooms, 15 bedrooms.

Co.'s water, electric light, central heating, telephone.

Garages, 9 loos, boxes, farmery, cottages.

Beautiful grounds, tennis and other lawns, lily pond, 2 kitchen gardens, orchard and rich grassland; in all about 90 acres.

TRESIDDER & CO., 37, Albemarle St., W. 1. (5589.)

Inspected and strongly recommended.

WELL-EQUIPPED FRUIT FARM. 80 ACRES.

WESTERN MIDLANDS (accessible to

several markets. Hunting, fishing and shooting in neighbourhood).—Gentleman's RESIDENCE of brick with stone mullioned windows.

4 RECEPTION. BATHROOM. 10 BEDROOMS.

Oak beams, floors and doors.

STABLING FOR 4. GARAGE. OFFICES.

TWO COTTAGES.

Pleasure grounds, orchards of apples, pears, damsons, plums and cherries. Kent cob plantation, gooseberries and black currants.

A STEADILY INCREASING ANNUAL NET PROFIT

MAY BE CONFIDENTLY EXPECTED.

TRESIDDER & CO., 37, Albemarle St., W. 1. (3736.)

ESTATE
AGENTS AND
AUCTIONEERS.

GIFFARD, ROBERTSON & LUCEY

(SUCCESSORS TO DIBBLIN & SMITH).

106, MOUNT STREET, GROSVENOR SQUARE, W. 1.

Tel.: Grosvenor 1671
(2 lines).

WILTSHIRE

One mile from kennels, and within easy reach of other packs.



A PARTICULARLY ATTRACTIVE AND

WELL-BUILT HOUSE, in first-rate order: five

bedrooms, two attics, three reception rooms, bathroom.

ELECTRIC LIGHT. CENTRAL HEATING.

SINGULARLY PRETTY GARDENS.

Stabling for four, garages and two cottages.

SEVEN ACRES. FREEHOLD £3,250.

Thoroughly recommended by the Sole Agents, GIFFARD, ROBERTSON & LUCEY, 106, Mount Street, W. 1. Tel.: Gros. 1761.

PETERSFIELD AND HASLEMERE



A TUDOR GEM.

being a most interesting old place in absolutely faultless condition, rich in old oak and mellowed tile and brickwork, 400ft. up on gravel soil, near a golf course of the first rank, and entirely secluded; three charming reception rooms, eight or nine bedrooms, bathroom; electricity and main water; one of the best-preserved character Houses in the Home Counties; pretty gardens; garage, stabling and cottage.

EIGHT ACRES. FREEHOLD £5,000.

Strongly recommended from actual knowledge, by

GIFFARD, ROBERTSON & LUCEY, 106, Mount Street, W. 1.

Tel.: Regent 6773.

PRICE VERY SUBSTANTIALLY REDUCED



AN ATTRACTIVE STONE-BUILT HOUSE,

situate in a wonderful position in Somerset, with

unrivalled views over half the county; three reception

and nine bedrooms, bathroom.

COTTAGE. GARAGE.

(Water power available for electric light.)

160 ACRES

of exceptionally fertile land, excellent farmbuildings, in

good order.

FOR SALE, PRICE £6,500.

Further details from the Owner's Agents, Messrs.

GIFFARD, ROBERTSON & LUCEY, 106, Mount Street, W. 1.

EGERTON LODGE, MELTON MOWBRAY

Stabling for 31. Garage for six cars.

Gardener's lodge. Council's water.

Electric light and gas.

THIS VALUABLE FREEHOLD HUNTING

BOX; 33 bedrooms, lounge hall, four reception rooms;

old-world gardens, kitchen garden and parks; in all about

32 ACRES.

Including several building sites.

For SALE by AUCTION, with Possession of the

RESIDENCE and SIXTEEN ACRES, at Melton Mowbray,

on Tuesday, February 28th, 1928.

Illustrated particulars of SHAFTO H. SIKES & SON,

Melton Mowbray.

MELTON MOWBRAY, LEICESTERSHIRE

"SEEDSFIELD HOUSE"



AN EXCEPTIONAL OPPORTUNITY occurs to

secure at a reasonable price this well-built RESIDENCE

or HUNTING BOX, standing in its own grounds.

Three reception rooms.

Six bed and dressing rooms,

Bathroom.

Excellent domestic apartments.

STABLING FOR THREE HORSES. GARAGE.

Kitchen garden with glasshouse and

THREE PADDOCKS OF RICH OLD PASTURELAND;

the whole extending to

TEN-AND-A-HALF ACRES

or thereabouts.

For SALE by Private Treaty with early possession.—Full

particulars, with order to view, of the Sole Agents, SHAFTO

H. SIKES & SON, Estate Agents, Melton Mowbray.



"GRAYLANDS," WIMBLEDON, S.W. 19

(within three minutes' walk of the Common, on

gravel soil, 170ft. above sea level).—For SALE, a few

unusually attractive BUILDING SITES, situated in

delightful old matured paddocks, gardens and orchards.

Rural and secluded situation within six miles of Hyde

Park Corner and only a few minutes' walk from stations

and bus route and close to three good golf courses. "Gray-

lands" House, containing three reception, billiards and

ten bed and dressing rooms, will be SOLD with up to two

acres of grounds. There is also a well-built garage and

stable block of two storeys suitable for conversion into a

commodious and attractive Residence at a moderate cost

which will be sold separately. This Estate will appeal to

the man who wishes to build a period house in an appropriate

setting.

For particulars apply to

Mr. E. V. L. CASTIGLIONE,

12, SOUTHDOWN ROAD, WIMBLEDON, S.W. 20.

'Phone: Wimbledon 0288.

Telephone :
Grosvenor 2260 (2 lines).

COLLINS & COLLINS

LAND AND ESTATE AGENTS.

37, SOUTH AUDLEY STREET,
GROSVENOR SQUARE, W. 1.

20 MILES OF THE COAST.

LOVELY COUNTRY.

HUNTING.

GOLF

TWO HOURS OF LONDON



GEORGIAN RESIDENCE

IN PERFECT ORDER,
FITTED with EVERY MODERN
CONVENIENCE.

Ten best bed and dressing rooms,
Servants' quarters,
Six bathrooms,
Four reception rooms,
Ballroom,
Lounge hall.



ELECTRIC LIGHT.

CENTRAL HEATING.

TELEPHONE.

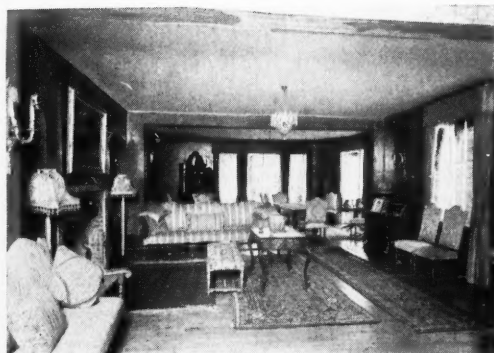
MODERN SANITATION.

GARAGE.

STABLING.

NUMEROUS COTTAGES.

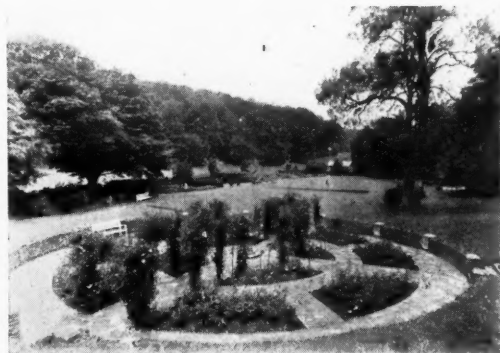
THREE FARMS LET AT GOOD RENTS.



1,000 ACRES

AN ADDITIONAL 1,400 ACRES
OF SHOOTING
ARE LEASED.

FOR SALE,
FREEHOLD.



SPECIAL FACILITIES FOR EXERCISING HORSES.

Particulars of Messrs. COLLINS & COLLINS. (Folio 15,143.)

HAMPSHIRE

ONE-AND-A-HALF HOURS OF LONDON.

RESIDENTIAL AND SPORTING ESTATE,
600 ACRES.
(More land could be had.)

GEORGIAN RESIDENCE.

SEVENTEEN BED AND DRESSING ROOMS, FOUR RECEPTION ROOMS,
THREE BATHROOMS.

ELECTRIC LIGHT.

CENTRAL HEATING.
MODERN SANITATION.

TELEPHONE.

WELL-TIMBERED PARK.

MODEL HOME FARM.

THE PROPERTY AFFORDS GOOD SHOOTING. HUNTING.
(Folio 15,229.)

40 MILES FROM LONDON

BRACING POSITION. 700FT. UP. WONDERFUL VIEWS.
SOUTH ASPECT. SAND SOIL.

BEAUTIFUL RESIDENTIAL PROPERTY,
150 ACRES.

STONE-BUILT RESIDENCE, enjoying a maximum of sunshine amidst ideal
surroundings; fifteen bed and dressing rooms, four reception rooms, three bathrooms.

ELECTRIC LIGHT. CENTRAL HEATING. MODERN SANITATION.

THE GARDENS AND GROUNDS ARE OF GREAT NATURAL BEAUTY.
HOME FARM. SEVERAL COTTAGES. CHARMING WOODLANDS.

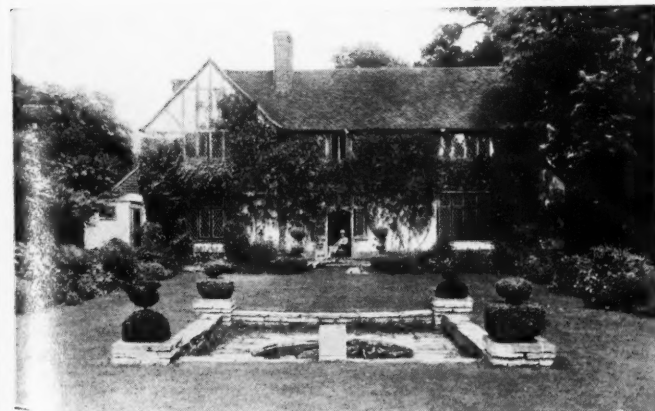
HUNTING.

SHOOTING.

GOLF.

A MODERATE PRICE WILL NOW BE TAKEN FOR THE
FREEHOLD. (Folio 13,683.)

UNEXPECTEDLY IN THE MARKET.



SURREY

ONLY 22 MILES OUT.

BEAUTIFUL TUDOR COTTAGE,
IN PERFECT CONDITION AND WITH UNUSUALLY LARGE ROOMS.

LOUNGE.

EIGHT BEDROOMS.

TWO RECEPTION ROOMS.

TWO BATHROOMS.

ELECTRIC LIGHT.

CENTRAL HEATING.

COTTAGE.

GARAGE FOR TWO CARS.

DELIGHTFUL OLD-WORLD GARDENS. ONE-AND-A-QUARTER ACRES.

PRICE, FREEHOLD, £5,000.

Recommended by Messrs. COLLINS & COLLINS. (Folio 16,133.)

COLLINS & COLLINS, OFFICES: 37, SOUTH AUDLEY STREET, GROSVENOR SQUARE, W.1

Telephone :
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WILSON & CO.

14, MOUNT STREET, LONDON, W.1.

F. R. WILSON, F.S.I.
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BETWEEN LONDON AND BRIGHTON

Under an hour from Town, close to golf links, perfectly secluded amidst ideal surroundings, 200 yards back from the road withavenued drive and picturesque LODGE.



PERFECT OLD-WORLD HOUSE OF THE JACOBAN PERIOD

in wonderful order, up to date in every respect but with all characteristic features preserved.

Notable features include superb old panelling, massive oak beams, fine open fireplaces, oak staircase.

COMPANY'S ELECTRIC LIGHT AND WATER.

CENTRAL HEATING.

MODERN DRAINAGE.

ENTRANCE AND INNER HALLS, THREE RECEPTION ROOMS, ELEVEN BED AND DRESSING ROOMS, FOUR SPLENDID BATHROOMS.

COTTAGE.

GARAGE FOR SEVERAL CARS.

FARMERY.

IDEAL AND BEAUTIFUL GARDENS,

wide expanse of lawns for tennis and croquet, HARD TENNIS COURT, Italian garden, ornamental water, WALLED KITCHEN GARDEN with range of glass, ORCHARD, PARK-LIKE PASTURE.

FOR SALE PRIVATELY NOW OR BY AUCTION LATER

AND THE WHOLE OF THE VALUABLE AND APPROPRIATE FURNITURE CAN BE PURCHASED.

Auctioneers, WILSON & Co., 14, Mount Street, W.1. Photos can be seen at the Agents' Office.

HILL COTTAGE, EVERSLEY

In a delightful part of the country on the borders of Hants and Berks. "On the beautiful Bramshill Estate." An hour from London, high up with good views, secluded position, perfect surroundings.



DELIGHTFUL MODERN HOUSE IN FIRST-RATE ORDER.

Seven bedrooms, bathroom, hall, three reception rooms, including a very charming drawing room 29ft. by 14ft., complete domestic offices.

ALL UP-TO-DATE IDEAS INCLUDING
ELECTRIC LIGHT.

Two garages, workshop, and many useful buildings.

BEAUTIFUL GROUNDS with fine old trees, stone-flagged terraces, rose garden, first-class tennis court, kitchen garden, over

THREE ACRES.



FOR SALE PRIVATELY NOW OR BY AUCTION IN MARCH

The owner having purchased a larger place.
Sole Agents, HARDING & HARDING, Winchester, and WILSON & Co., 14, Mount Street, London, W.1.

A GENUINE ELIZABETHAN HOUSE



In a lovely part of Surrey on the south side of the Hog's Back, 300ft. up on sandy soil, an hour from London.

Beautiful oak panelling.
Massive oak beams.
Carved oak staircase.
Open fireplaces.
Toned brickwork.
Stone mullioned windows.

Parquet floors.
Electric light.
Central heating in every room.
Independent hot water supply.
Telephone.
Main water.

Modern drains.

EIGHT BED AND DRESSING ROOMS, TWO BATHS (superbly appointed), THREE RECEPTION, SERVANTS' SITTING ROOM, WHITE TILED KITCHEN.

Stabling for three, garage for two or three cars, three cottages.

LOVELY OLD GROUNDS, orchard and paddock, ELEVEN ACRES.

RENT ONLY £130.

Premium required for improvements costing many thousands. Long lease.

Sole Agents, WILSON & Co., 14, Mount Street, W.1.

NEAR GODALMING AND GUILDFORD



An hour from London; high up on sandy soil, sheltered from the north; lovely views; near golf.

BEAUTIFULLY APPOINTED COUNTRY HOUSE.

in splendid order ready to step into; decorations in perfect taste; splendidly fitted bathrooms, parquet floors; choice fireplaces.

TEN BED AND DRESSING ROOMS, THREE BATHS, HALL, THREE RECEPTION ROOMS, DRAWING ROOM 26ft. by 19ft., LOGGIA. MAIN WATER, DRAINS AND ELECTRIC LIGHT. TELEPHONE.

Large garage. Cottage.

CHARMING GROUNDS OF THREE ACRES.

£4,750

WONDERFUL OPPORTUNITY TO SECURE A BARGAIN.

Owner purchased larger place.

Additional cottage if required.

Agents, WILSON & Co., 14, Mount Street, W.1.

BOURNEMOUTH:
JOHN FOX, F.A.I.
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FOX & SONS

LAND AGENTS, BOURNEMOUTH

SOUTHAMPTON:
ANTHONY B. FOX, P.A.S.I.
Telegrams:
"Homefinder," Bournemouth.

DORSET COAST

IN A MAGNIFICENT POSITION COMMANDING GLORIOUS SEA VIEWS. Private walk to beach. Garden extends to cliff edge.



THE RESIDENCE.

FOR SALE.
THIS CHARMINGLY SITUATED AND WELL-APPOINTED
FREEHOLD RESIDENCE.

Containing
Entrance hall, cloakroom, lounge, drawing and dining rooms, complete domestic quarters, servants' hall, ten bed and dressing rooms, three bathrooms, extensive cupboard and wardrobe accommodation, heated linen closet, large sun balcony.

ELECTRIC LIGHT AND HEATING THROUGHOUT.
TELEPHONE, GAS, COMPANY'S WATER, MAIN DRAINAGE.

THE DELIGHTFUL PLEASURE GROUNDS OF THREE-AND-A-HALF ACRES
in extent, include

Tennis and croquet lawns, vinery, hothouses, etc.
DOUBLE GARAGE.
CHAUFFEUR'S COTTAGE.

GOLF. YACHTING. SAFE BATHING.
Further particulars of Fox & Sons, Land Agents, Bournemouth.



VIEW FROM PRINCIPAL ROOMS.

HEREFORDSHIRE

ON THE MONMOUTHSHIRE BORDER: SEVEN MILES FROM ABERGAVENNY; ABOUT ONE MILE FROM PANDY RAILWAY STATION.

FOX & SONS are favoured with instructions to offer for SALE by AUCTION, in 40 LOTS, at the Angel Hotel, Abergavenny, on Tuesday, April 17th, 1928, at 2.30 o'clock precisely (unless previously Sold privately), the

FREEHOLD AGRICULTURAL PROPERTY,
known as the

LLANCILLO ESTATE,

SITUATE IN THE PARISHES OF LLANCILLO AND WALTERSTONE, AND INCLUDING

SIX FINE STOCK-REARING FARMS,

WITH FIRST-CLASS HOUSES AND AMPLE BUILDINGS, THREE SMALLER FARMS

CHOICE SMALLHOLDINGS,

varying from three to sixteen acres, residential sites, rich pasturelands; valuable trout and grayling fishing, about one-and-a-half miles in River Monnow.

THE ESTATE COVERS AN AREA OF ABOUT 1,140 ACRES

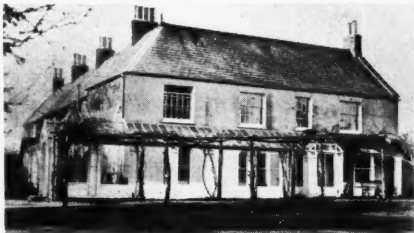
Plan, particulars and conditions of sale may be obtained in due course of the Solicitors, Messrs. RAWLINS, DAVY and WELLS, Hinton Chambers, Bournemouth; or of the Auctioneers, Messrs. FOX & SONS, Bournemouth and Southampton.



HINDHEAD, SURREY

Beautiful scenery: five minutes' walk of the famous Devil's Punch Bowl.

A VERY CHARMING MODERN HOUSE designed in the old-world style, approached by carriage drive, and containing five bedrooms, bathroom, boxroom, two reception rooms, lounge hall, kitchen and complete offices; central heating, main water, gas, electric light; garage. The garden is well arranged, and includes lawns, crazy paved terrace, and the whole extending to an area of about ONE ACRE. PRICE £3,225, FREEHOLD. FOX & SONS, Land Agents, Bournemouth.



SOMERSET

Near Ilminster, and a short distance from the county town of Taunton.

TO BE SOLD, this attractive Freehold stone-built COUNTRY RESIDENCE, standing well back from the road, in a secluded position about 200ft. above sea level; seven bedrooms, two dressing rooms, bathroom, three reception rooms, entrance hall, kitchen and offices; garage, stabling; central heating. The gardens and pleasure grounds are inexpensive to maintain, and comprise walled-in fruit and vegetable garden, full size tennis court, rose pergola, shrubbery, productive orchards and meadowland; the whole comprising just over FOUR-AND-A-HALF ACRES. PRICE £2,100, FREEHOLD. FOX & SONS, Land Agents, Bournemouth.



IN THE HEART OF THE NEW FOREST

TO BE SOLD, this exceptionally attractive modern Freehold RESIDENCE, with oak-beamed ceilings and panelling. Six bedrooms, bathroom, two reception rooms, lounge hall, kitchen and offices; garage. The gardens are tastefully laid out with rock garden, pergolas, flower garden and small paddock; the whole extending to ONE-AND-A-HALF ACRES. Price £3,500, Freehold. FOX & SONS, Land Agents, Bournemouth.

BY DIRECTION OF THE RIGHT HON. THE EARL OF LEVEN AND MELVILLE.

BOURNEMOUTH

THE FINEST TOWN IN ENGLAND.

92 VALUABLE FREEHOLD SITES

ON

THE TALBOT ESTATE.

TO BE SOLD BY AUCTION ON THURSDAY, MARCH 22ND, 1928.

The Estate adjoins

THE MEYRICK PARK GOLF LINKS.

is within easy walking distance of the centre of the town, and the courts of the West Hants Lawn Tennis Club (upon which the hard court championships are now played), and other open spaces are on the Estate.

The plots are suitable for the erection of artistic private Residences of character, the roads are wide, and have plantation borders between the carriage way and the pathways.

CONSIDERED TO BE ONE OF THE FINEST MODELS OF ESTATE DEVELOPMENT IN THE COUNTRY.

Particulars with plan and photographs may be obtained of the Solicitors, Messrs. LACEY & SON, 17, Avenue Road, Bournemouth; of the Land Agent, A. R. MANGIN, Esq., Talbot Estate Office, Wimborne Road, Bournemouth; or of the Auctioneers, FOX & SONS, 44-50, Old Christchurch Road, Bournemouth, and Branch Offices.

NEAR SHAFTESBURY, DORSET



FOR SALE, this exceptionally charming and well-constructed COTTAGE RESIDENCE, standing 600ft. above sea level, and commanding beautiful views. Three bedrooms, dining room with heavy oak-beamed ceiling, kitchen, etc.; excellent water supply; garage; well-stocked garden with productive fruit trees, ornamental bushes and plants; the whole extending to over

THREE-QUARTERS OF AN ACRE.

PRICE £1,200, FREEHOLD.

FOX & SONS, Land Agents, Bournemouth.



SOUTH HAMPSHIRE COAST

Occupying a fine position immediately on the sea front, with glorious views to the Isle of Wight.

TO BE SOLD, this soundly constructed modern Freehold RESIDENCE, containing four bedrooms, bathroom, two reception rooms, lounge hall, kitchen and offices; Company's gas and water, main drainage, garage. The gardens are well matured, and laid out in lawns, flower beds and shrubs, kitchen garden, room for tennis court; the whole comprising an area of about ONE ACRE. PRICE £2,650, FREEHOLD. Vacant possession on completion.—FOX & SONS, Land Agents, Bournemouth.

FOX & SONS, BOURNEMOUTH (SEVEN OFFICES); AND SOUTHAMPTON

DUNCAN B. GRAY & PARTNERS

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SOMERSET

THREE MILES FROM A FAVOURITE TOWN.

A VERY ATTRACTIVE
STONE MANOR HOUSE.

recently restored and thoroughly modernised.

STANDS 200FT. ABOVE SEA LEVEL

in a wonderful situation and much sought-after district.

Contains hall, three reception rooms, twelve bedrooms, four bathrooms, and usual offices; garage, many useful outbuildings.

GARDENS OF REAL CHARM.

CENTRAL HEATING. ELECTRIC LIGHT.

5 OR 400 ACRES.

HUNTING WITH CATTISTOCK AND BLACKMORE VALE.

Owner's Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

WILTS AND SOMERSET
BORDERS

(Close to main line, G.W. Ry.)

THIS VERY DELIGHTFUL LITTLE ESTATE OF
45 ACRES.BEAUTIFUL OLD-FASHIONED HOUSE.
Fifteen bed and dressing rooms, three bathrooms,
four reception and billiard room.
CAPITAL RANGE OF STABLING AND GARAGES.

CHARMING GARDENS.

including full-sized tennis and croquet lawns, rock garden,
rosery, etc.

LODGE AND COTTAGE.

CENTRAL HEATING. ELECTRIC LIGHT

NOMINAL PRICE ASKED FOR EARLY SALE
DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

HERTS

Within half-an-hour of Town; a few minutes from shops,
etc.FOR SALE, an attractive modern RESIDENCE,
containing three reception rooms, ten bedrooms,
bathroom, etc.

GARAGE.

The well laid-out grounds include full-size tennis lawn,
large kitchen gardens; in all about

ONE ACRE.

PRICE £4,250, OR CLOSE OFFER.

Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount
Street, W. 1.SOMERSET AND WILTS
BORDERS

THIS CHARMING

WELL-BUILT RESIDENCE,

approached by carriage drive, contains four reception
rooms, six bedrooms, bathroom, usual offices, etc.

ELECTRIC LIGHT AND GAS.

COMPANY'S WATER.

CENTRAL HEATING.

GARAGE. STABLING. BUNGALOW.

DELIGHTFUL GROUNDS

include lawns, kitchen garden, three greenhouses, vine
house and between

EIGHT AND NINE ACRES OF PARKLAND.

FOR SALE AT A MODERATE PRICE.

Agents,
DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

CRANBROOK, KENT

OSBORNE LODGE.

ATTRACTIVE FREEHOLD RESIDENCE STANDING IN ITS OWN GROUNDS OF OVER
20 ACRES.

COMPANY'S WATER.

GAS.

ELECTRICITY NOW AVAILABLE.

CENTRAL HEATING.

MAIN DRAINAGE.

FAVOURITE
DISTRICT
FOR
HUNTING,
SHOOTING
AND
GOLF.WELL-STOCKED GARDENS, fruit, flowers and vegetables, glasshouses; garage; tennis; gardener's cottage. Accommodation on two floors. Three
reception, billiard room, nine bed and dressing rooms, bathroom, one bedroom and large boxroom in attic; five enclosures of rich meadows and orchard land;
perfect condition.

£4,750.

THE RECTORY FARM of over 20 ACRES, with four substantially built COTTAGES, may also be purchased; £1,400.

Also four FREEHOLD COTTAGES, with extensive frontage; £1,100.

Full particulars from Messrs. HUGHES, HOOKER & CO., Solicitors, 26, Budge Row, Cannon Street, London, E.C.

BUCKINGHAMSHIRE

OKLEY (near Brill).—An attractive,
modern, well-built HOUSE, suit-
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A PERFECTLY APPOINTED HUNTING BOX. 500ft. up in the centre of the Quorn; ten bed and dressing rooms, four fitted bathrooms; electric light, central heating; stabling for 21; 126 ACRES with a famous fox covert.

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VERY QUIET SITUATION.

BEAUTIFULLY APPOINTED RESIDENCE; eight bedrooms, three bathrooms, three reception, excellent domestic offices; garage with three rooms over; electric light, central heating; delightful garden; hard tennis court.

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ONLY TWELVE MILES FROM LONDON

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ARCHITECT'S GEM, in quiet and secluded position; five bedrooms, two bath, three large reception rooms, lounge hall about 30ft. by 20ft. opening to large stone flagged terrace; every latest improvement; perfect order.

Delightful timbered garden of about ONE-AND-A-HALF ACRES.

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CHARMING GROUNDS; in all

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SHOOTING OVER ABOUT 800 ACRES.

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LONDON THREE-AND-A-HALF HOURS.

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TOTAL AREA 54 ACRES IN RING FENCE.

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Occupying a charming position, approached by drive, containing oak-panelled lounge and dining room, drawing room, seven bed and dressing rooms, bathroom.

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FOR SALE PRIVATELY NOW, OR BY AUCTION IN APRIL.

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WITH A MILE OF SALMON AND TROUT FISHING.

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On the outskirts of Tavistock, and about fifteen miles from Plymouth.

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Comprising the old-fashioned GEORGIAN RESIDENCE, occupying a magnificent position, approached through well-timbered park. Entrance and lounge halls, billiard and four reception rooms, fourteen bed and dressing rooms, three bathrooms, excellent domestic offices.

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For SALE Privately, or by AUCTION in April next.

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The PLEASURE GARDENS include many fine specimen trees and shrubs, tennis and other lawns, rose garden, pretty woodland walks, kitchen garden and orchard, with three meadows; the total area extends to about

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Excellent stabling, garages and farmbuildings, two entrance lodges, three cottages.

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GROUNDS,

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High up on the South Downs, away from all motor traffic, close to an old village, and within easy reach of important junction, with fast train service to London.

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COTTAGE.

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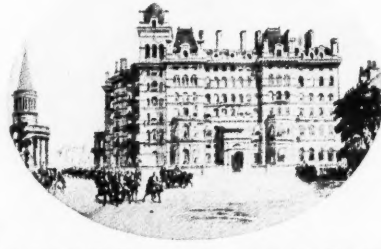
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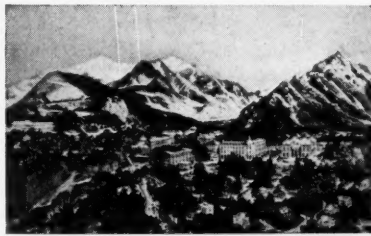
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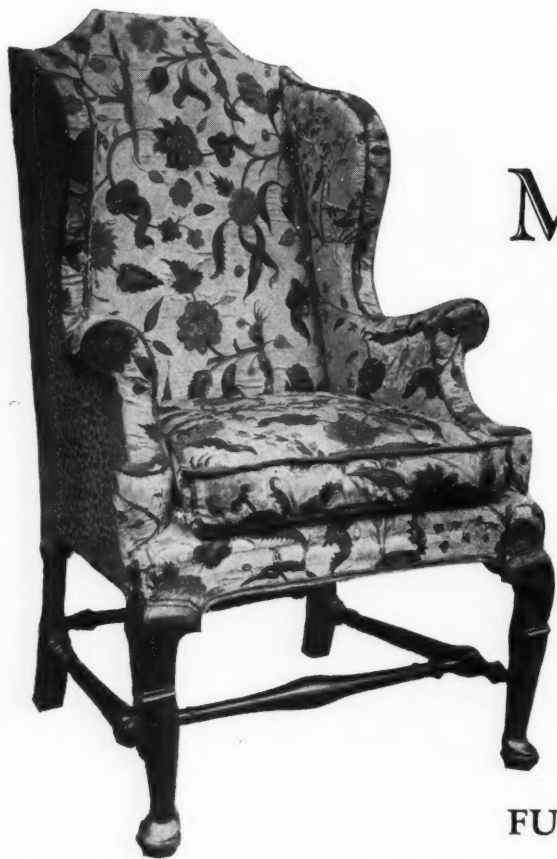
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COUNTRY LIFE

VOL. LXIII.—No. 1622.

SATURDAY, FEBRUARY 18th, 1928.

PRICE ONE SHILLING.
[POSTAGES: INLAND 9d. (Parcel Post), CANADA 2½d.,
ABROAD 8½d.]



Bassano.

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38, Dover Street, W.1.

COUNTRY LIFE

THE JOURNAL FOR ALL INTERESTED IN
COUNTRY LIFE AND COUNTRY PURSUITS

OFFICES: 20, TAVISTOCK STREET, COVENT GARDEN, W.C.2

Telegrams: "COUNTRY LIFE," LONDON; Tele. No.: GERRARD 2748.

Advertisements: 6-11, SOUTHAMPTON STREET, W.C.2.; Tele. No.: REGENT 0760.

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EDITORIAL NOTICE

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DECORATION

THE art of interior decoration, to some recent developments of which this week's issue is devoted, is, historically, the oldest of the applied arts. Its application, however, is so universal—corresponding, as it does, to a fundamental human instinct—that its æsthetic potentialities as an art in itself are always prone to be misunderstood. Primitive man chose the wall of his cave on which to draw the first pictures, just as the occupant of the meanest shanty pins upon its walls to-day pictures cut out of the illustrated papers. In this aspect decoration

is the parent of graphic art. At a later stage of development walls were clothed with textiles and woodwork, or painted to represent such coverings. But only in the finer phases of civilisation does decoration become independent of, or additional to, architecture and graphic art, appealing directly to the emotions, whether by linear design or colour. The decoration employed by the Greeks has not survived the passage of time; but we now know that their linear architecture was enlivened by the application of clean bright colours. Similarly, the Gothic cathedrals and mediæval manor houses were originally ablaze with paint within. The revivals of these styles suffered acutely from the neglect, by contemporary designers, of colour. Robert Adam, indeed, discovered from the excavations at Herculaneum that the Romans applied colour to their stucco ornament, and succeeded in reintroducing schemes of harmonious tints into his interiors. But his colour was strictly subordinated to his linear design, which it served but to accentuate. Even in the most exuberant essays of baroque, decoration in the eighteenth century was linear, and appealed to the humanist mind, rather than directly to the emotions by colour. In the early nineteenth century, when linear design weakened, colour played a greater part in decoration. Indeed, Early and Mid Victorian decoration considerably developed the use of colour, and to that extent can now be appreciated. With the closing decades of the century, however, the merry, if crude, colouring of our grandparents yielded to "art shades" of gloomy indeterminacy, and decoration came to signify the application of misunderstood motives of architectural origin.

Within the last decade decoration, in common with other arts, has undergone a revolution. An increasing knowledge of psychology and of the physical effects of colour has given the art a new orientation. A Royal Commission was actually appointed to enquire into the effects of colour in factories, with the result that certain colours were found to be stimulating, others sedative. In domestic architecture, a corresponding movement towards the elimination of merely ornamental features, and their replacement by the frank expression of structure, opened the way for the application of colour as the only essential decoration of interiors. Since the mind, particularly of Englishmen, is notoriously shy of bare essentials, the decorator is still called upon to humour other requirements, such as the period-sense. But signs are not wanting that the cult of the "period room" is on the wane. Individuals with the "period mind" will, no doubt, survive, and houses be decorated in accordance with their proclivities. But it will be seen from the representative interiors illustrated to-day that the generality of people are less strict in their eclecticism, and prefer to store their homes with furniture chosen from every age, welding the assembly into an æsthetic whole by the relation of colours. Our appreciation of decorative objects has, in fact, become more abstract, just as our requirements of a painting of a building are more abstract. Considerations of age, subject and details yield to more purely æsthetic values. The home, from being something in the nature of a museum, is being converted by æsthetic, as well as economic, pressure into an arrangement of spaces and colours calculated to soothe the senses and rest the body. The conception of the home as a "living machine," put forward by Le Corbusier, will, probably, not be realised in this country for some time; but there can be no doubt that it is, of its way, if only because the wealth requisite to produce more elaborate interiors shows signs of drying up. Meanwhile, decoration stands revealed as an art in itself, and the decorator as a cross between an artist and a psychologist.

Our Frontispiece

OUR frontispiece this week is a portrait of the Marchioness of Hamilton, whose marriage to the elder son of the Duke and Duchess of Abercorn took place last week. The Marchioness of Hamilton is the only daughter of the late Viscount Crichton and Lady Mary Stanley.

* * It is particularly requested that no permission to photograph houses, gardens or livestock on behalf of COUNTRY LIFE be granted, except when direct application is made from the offices of the paper.



COUNTRY NOTES

THERE will, no doubt, be disagreement for many a long day as to whether Lord Oxford would have seemed larger in men's eyes had he lived his life out before the war. But, though we may be unable to see the tremendous events of which he was a part with that clarity and detachment which can only come gradually to our children, we can have no doubt to-day that in Herbert Henry Asquith we have parted with a great Englishman and a statesman in the grand manner. Had a hand less firm, informed by a mind less decisive and a judgment less balanced, been at the helm in those dread days in the summer of 1914, this nation might well have been dashed to irretrievable disaster. Equal-minded and just, his qualities, though never so much needed, were not those that men loved in the succeeding years. It was not in his character to "cry Havoc" and let slip the dogs. He looked upon the great struggle with firm determination indeed, but sadly. His eldest son died gloriously, and he felt the blow more than any knew. When the end of the battle came, he bore no malice either to his national or his political enemies. In character he was a simple Englishman, fond of his home, of his room overlooking the placid Thames, very fond of his family, and careless of fame. Prophecy in politics is an ungrateful task, but it seems at present not unlikely that with him dies one of the great Parties of the State.

THOUGH a temporary compromise has been reached between the Forestry Commissioners and the New Forest Advisory Committee as to what the Commissioners should and should not do in the Forest, most people will, we think, agree that much the best solution of this sorry business would be for the Commissioners of Crown Lands to resume control of the whole of the New Forest when the powers of the Forestry Commission come up for revision next year. There are large parts of Scotland and East Anglia where a policy of afforestation on modern lines can be reasonably and profitably pursued, and where the officials of the Forestry Commission are now most properly employed. The New Forest—which is a forest in the legal, not the botanical, sense—was most incongruously lumped into the list of afforestable areas at a time of war panic. The task of the Forestry Commission in all such cases is to create a reserve of timber for use in times of emergency and at the same time to make what profits can be made for the State. In the New Forest area any attempt to do either of these things is obviously doomed to be unsuccessful, and if the Commissioners pursue their business seriously, they can only find themselves in perpetual conflict with the inhabitants of the Forest as well as with the general public, who, naturally, look upon this great park-like area from a very different point of view.

THE Act of 1877 not only protected those who lived in the Forest, but laid it down for the instruction of the Crown Commissioners—who were then its administrators—that "the amenity of the Forest was the first object of management," and to-day, in spite of amicable meetings and ingenious compromises, this view is, surely, utterly irreconcilable with the views of any self-respecting forestry official. In sheer self-defence the Forestry Commissioners are bound to press for the repeal of the Act and for a free hand to enclose and to grow conifers wherever they will. Otherwise the Forest will become to them a pure white elephant, involving them in a financial loss which must be borne by their other estates. It is just as though a landowner, deeply concerned about the scarcity of fodder, sent for his agent and told him to grow clover wherever it would grow in his park and gardens, and at the same time instructed him that the beauty of the estate must be his first consideration. The two things cannot be reconciled. On the other hand, the necessity for preserving the peculiar wild beauty of that strange mixture of open heaths, woodlands, forest lawns, tranquil rivers and chattering brooks in leafy bottoms which is known as the New Forest has never been so important to the country as it is to-day. Unless such tracts of countryside are set apart and kept—so far as we can keep them—inviolate, the whole of South England will, in another few decades, be one illimitable suburb.

FOR an island kingdom the merchant navy performs vital national services, in peace-time as in time of war. The service is conscious of its national status, and has always vaguely felt that its position has not been completely realised by the public. The King's initiative in suggesting that the Prince of Wales should be appointed Master of the Merchant Navy and Fishing Fleets is a felicitous act of statecraft, and shows yet again how closely His Majesty is in sympathy even with the unexpressed feelings of his people. It was the Merchant Navy that, in the days of Elizabeth, won for Britain the freedom of the seas. The fleet that dispersed the Armada was far more a merchant than a Royal fleet, and the same is true of those frail craft that sowed the seeds of empire in the seven seas. The subsequent growth of the Royal Navy obscured the national character of the navy that plies for hire. But in the war its national traditions were revealed as gloriously and unmistakably as in the days of Drake and Hakluyt. The 14,661 men killed and the 30,000 severely wounded in the merchant and fishing fleets represent a heavier proportion of casualties, in relation to its smaller numbers, than those of the Royal Navy. Such traditions and such service were in danger of lapsing again into the subconsciousness of the men who follow the sea, till a sailor King conceived this happy idea of visibly expressing them in the person of a sailor, and now a merchant, Prince.

BROWN LEAVES AND RED LEAVES.

You will hear my voice cold, gentle and sober
when I read my poems again to you,
but the leaves will be in it this October,
and the stems of the branches showing through.

Red leaves in my voice, and brown leaves falling,
and the cold, bare tree that the first wind lashes,
and the cry of the sparrows hungrily shrilling,
as they toss in the air like a handful of ashes.

Take up my poems a moment—O take them
where once my heart was, the brown leaves and red leaves,
and holding them so for a moment O make them
forget they are only a handful of dead leaves.

HUMBERT WOLFE.

CAMBRIDGE has not been long behind Oxford in organising the preservation of its natural beauties. The recently formed Cambridge Preservation Society is designed to co-ordinate the rural community councils, which are strong in the county, with the University and town and the local authorities. In all such undertakings local controversies have a tendency to bring matters to a standstill. But the existence of the University, an

impartial body of which the motives cannot be doubted, is, in this case, an advantage, and it is likely that the University will occupy an influential place on the executive. Presumably the Society will follow, in its general lines, the Oxford Preservation Trust. But the problems to be met are not quite the same. Whereas Oxford is a large semi-industrial city, surrounded by thinly populated hills, the preservation of which is the object of the Trust, Cambridge is a much smaller town, and what it seeks, above all, to safeguard is a number of neighbouring villages. At Oxford the acquisition of land by purchase is the surest policy, but at Cambridge the task is rather to direct inevitable expansion by means of town planning.

WE should like to draw our readers' attention to the garden supplement to be found at the end of this number. February is Hope Month. The lengthening of the days and the mounting sap become appreciable, and nature can be seen to be tuning up in earnest for the overture of the year. To be sure, one hopes for better things at every season. But in February our hopes get more material encouragement and we have greater opportunities for exercising them. In the garden, for instance, this is the important month either for replenishing or creation. Is any occupation more reliant on hope than the setting in the ground of grotesque roots and sticks in the belief that they will before long bring forth miraculously flowers and leaves? Such extravagant optimism needs to be nourished. The illustrations to be found in our supplement may encourage our readers' hopes, and ideas may be gleaned of how to set about their realisation.

"THERE was the Committee a sittin' in our back parlour—fourteen women; I wish you could ha' heard 'em, Sammy. There they was, a passin' resolutions, and wotin' supplies, and all sorts o' gammon." If Mr. Weller senior was so overwhelmed by that small committee of fourteen, we wonder what he would have thought of the five hundred and eight lady golfers who met in conclave last week and talked, with intervals for lunch and tea, from ten in the morning till eight at night. They exhausted their tenure of the Æolian Hall by luncheon-time, and moved on to the Hotel Cecil. They exhausted the Hotel Cecil, but not themselves, by tea-time, and moved again, to the Hotel Metropole. Like the ladies at the Marquis of Granby, "at it they went, tooth and nail," and by eight o'clock they got so far as to elect a committee to deal with the subject in hand. There is one person involved who engages our warmest sympathies. This is the solitary gentleman who played the part of chairman. When it was all over, he must, surely, have remarked with Mr. Weller, "We'll just give ourselves a damp, Sammy."

AS houses and people crowd together, the control of noise becomes one of the most important factors in domestic architecture. A block of flats may be beautifully planned and admirably convenient, but a neighbour's baby, an insistent piano, or a too loud loud-speaker may banish comfort and wreck all hope of concentrated thought. Acoustics, the science of sound, is almost a Cinderella among the sciences, for, in practice, we know very little about sound-wave transmission. The experiments now proceeding at the Building Research Station, under control of the National Physical Laboratory, are very important, for they show that many of our old ideas on sound damping materials are unsound. Hollow walls are shown to increase sound, hollow walls filled with sawdust—long believed to be an insulator—are shown to be worse than when empty. Layers of hair felt, on the other hand, were shown to be effective. In the end, perhaps, science will find a way to give us that perfect boon, a really silent room.

THE England Fifteen emerged successfully from their third International match, that against Ireland at Dublin, on Saturday; they have now broken the back of their season's work, and, with their two remaining matches—against France and Scotland respectively—both to be played in their own fastness of Twickenham, they have at least reasonable hopes of an unbeaten record. The Irish

match was a desperately close-run thing, for there were only some five minutes left for play when Richardson dropped a goal for England, to give them the lead of a single point. England appear to have deserved to win, in the sense that they did most of the attacking. Similarly, if they had not won, it may be said that they would have deserved to lose for failing to press home some of those attacks. There is something about a dropped goal which produces a tendency to argument among the supporters of both sides. Irishmen will be inclined to say that tries are the meritorious things, and, having scored two tries to one, their merits were the greater; Englishmen will say that the dropping of a goal at such a moment was a glorious seizing of opportunity more than worthy of its four points. The impartial person, if there be such, will say, with the innkeeper in *Silas Marner*, "You're both right and you're both wrong," and that, anyhow, it was a very fine match.

THE FORTUNATE ISLES.

My Nanny comes from Shetland
(She isn't very tall),
And she says that in her Islands
Nearly everything is small.
So I really think when summer comes
We'll have to go and see,
For I'm practically certain
That it's just the place for me.

She says the Shetland ponies
Draw funny little ploughs,
And tells me that I'd get my milk
From little mousie cows.
And then there's lots of little fields
Where I could play Bo-peep,
With a little Shetland collie-dog
To mind my little sheep.

She says there's Little People too,
You hardly ever see,
Unless they chance to like you—
But perhaps they may like me.
I'd leave some of my supper milk
And scatter crumbs of bread,
In case a Brownie should come in
When I had gone to bed.

My Nanny knits my woollies,
And her Granny spins the wool;
She sits beside a nice peat fire
With the wheel beside her stool.
It's a dear wee house with heather thatch—
Oh! I want to see it so,
That just as soon as summer comes
We'll simply have to go.

MABEL M. BOASE.

THROUGH a nation's art lies the surest way to an appreciation of its finer qualities. In the task of international consolidation, mutual trust is too often weakened by prejudices founded on absurd preconceptions that, if true at all, are true only of a particular class or sect in a nation. But by familiarising a neighbour country with our art we are showing our true personality, and we see the soul of a nation when we visit such an exhibition as that of Flemish art held in London last winter. The recent exhibition of English painting in Vienna was something of an experiment in this form of international friendship, and its results have, it is understood, made a great impression in the Diplomatic Service. There is a strong feeling that the success of the Vienna experiment should be followed up by exhibitions elsewhere. In some Continental countries societies exist for the holding of reciprocal loan exhibitions. It seems, though, that art can serve to materialise intercourse where, for various reasons, it is at present rather in the air. For instance, we are most friendly disposed to Japan and Argentina, but those great nations can really know as little of the British personality as we of theirs. Exhibitions at Tokio and Buenos Aires could not fail to have far-reaching results in mutual understanding.

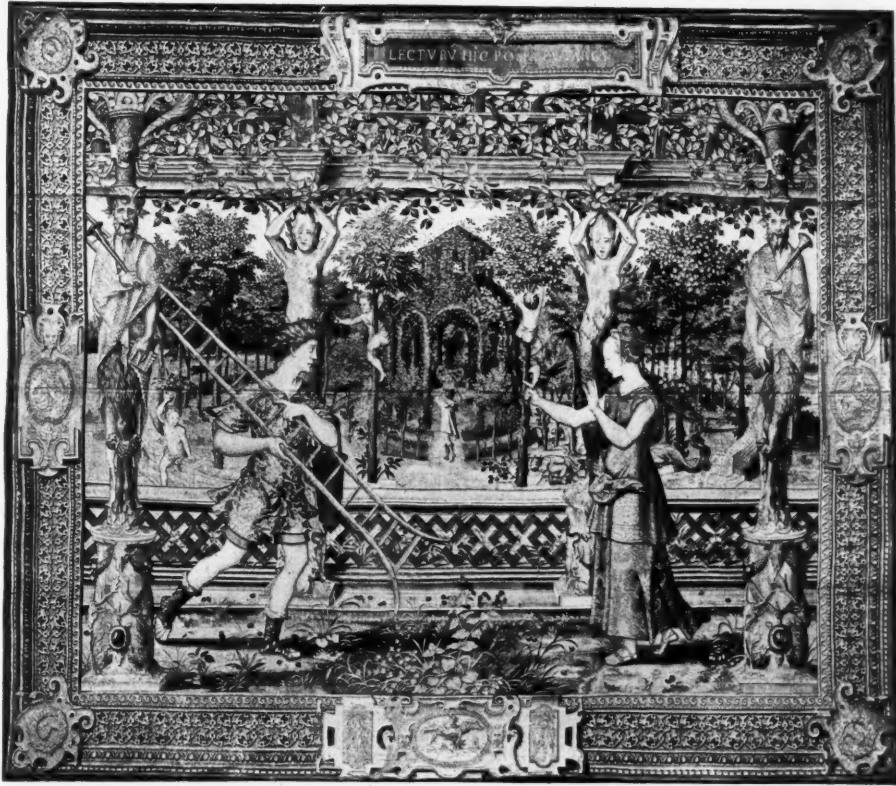
THE POMONA TAPESTRIES

IN THE STATE COLLECTION IN VIENNA.

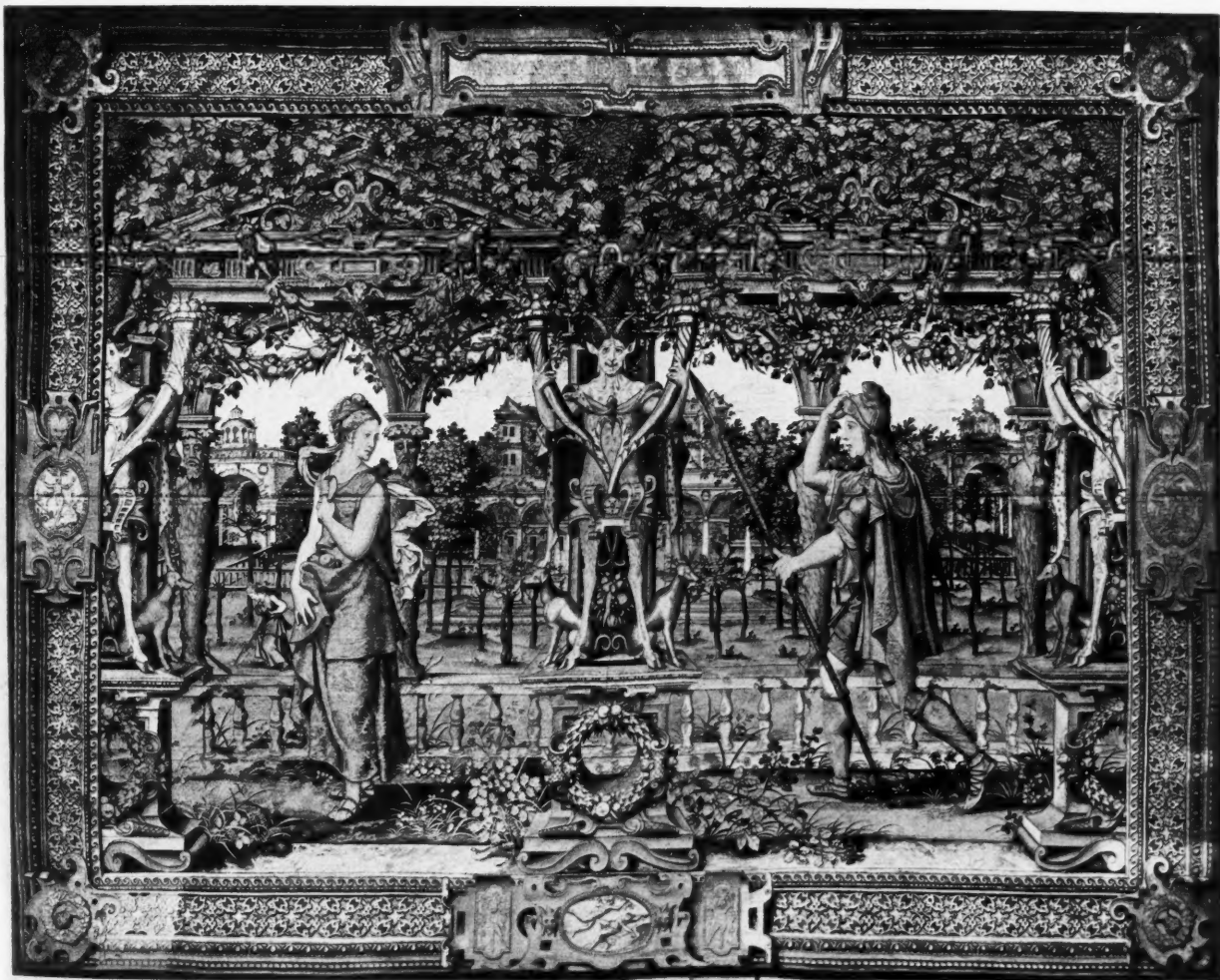
By VISCOUNTESS CHILSTON.

AMONG all the nymphs there was none that did more carefully and skilfully tend the orchards than Pomona, who loved only the green boughs and their burden of golden fruit, whence she has her name. Her hand it was that pruned the luxuriant growth and watered the thirsty roots. This was her care, this her devotion. For the love of men she had no desire; fearing their rude violence she closed her orchards against them. And what did they not do to possess her—the Satyrs, the Dancing Youths, and Pan with girded horn, and old but ever young Silenus!

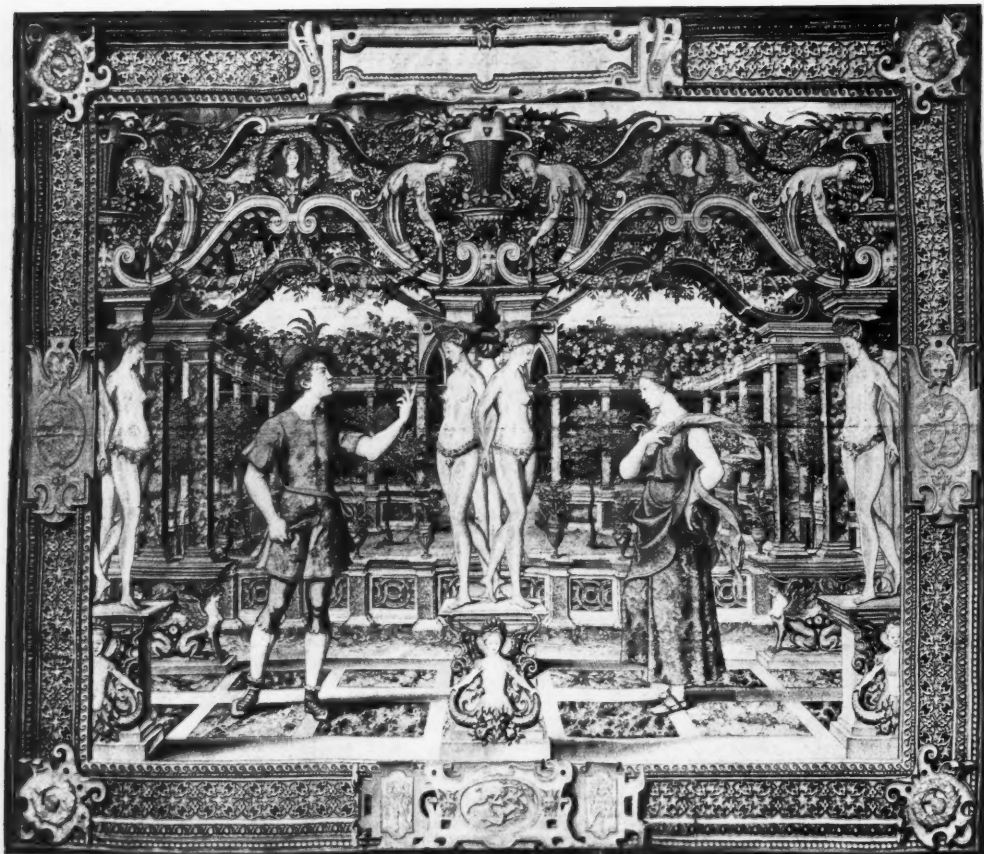
“And Vertumnus, although he could love more than all they, had no better fortune. How often did he in a reaper’s garb bring ears of grain in a basket, or approach her as a haymaker, his temples bound with new-mown grass, or as one who unyoked the oxen or was pruning the vines or bearing a ladder to the trees or had come to gather fruit! or he was a soldier, or a fisherman. And thus in many a form he tried to win her favour. He even took the likeness of an old woman leaning on a crutch, with white hair and cap upon her brows; and thus at last he



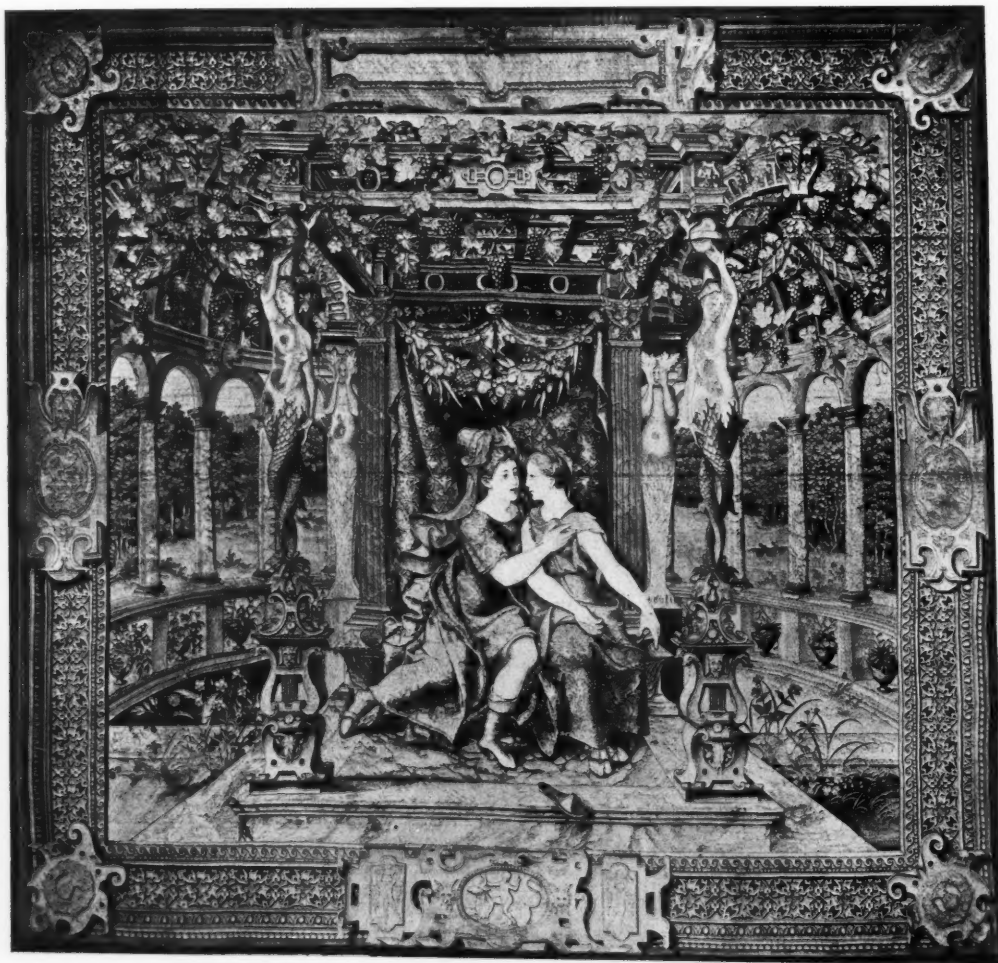
1.—VERTUMNUS ENTERING THE ORCHARD IN THE GUISE OF A FRUIT GATHERER.



2.—VERTUMNUS COMING TO POMONA IN THE GARB OF A PEASANT



3.—VERTUMNUS WOOING POMONA IN THE FORM OF A HUSBANDMAN PRUNING THE VINES.

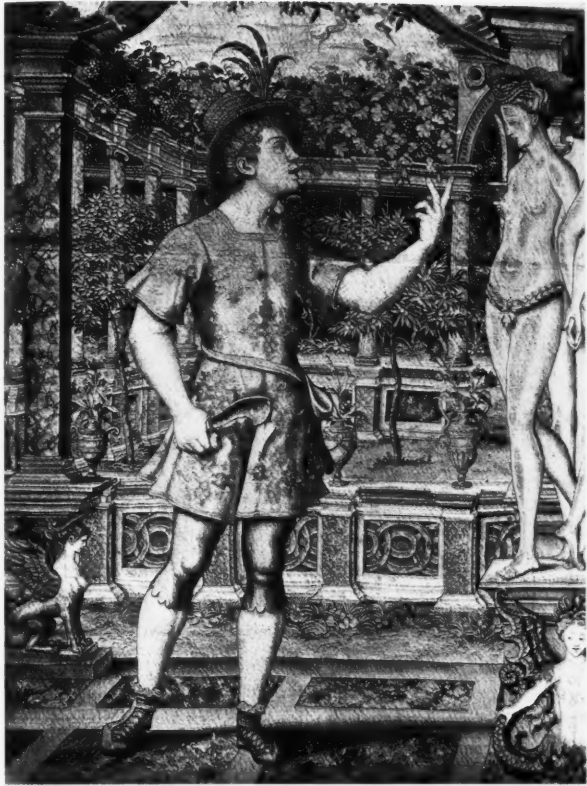


4.—THE TRIUMPHANT VERTUMNUS THROWING OFF HIS DISGUISE AS AN OLD WOMAN.

was able to enter the orchard and look up at the ripening fruit, and even gave to the loved nymph kisses such as truly no old woman would have ever given. Then he spoke to her of a vine that should be grafted to an elm and how, if it were not wed, it had nought but leaves and would fail; and he begged her to hearken to the man who loved her more than she knew, more than all the gods and demigods and men of the Alban hills could love her: to her alone would all his ardour, all his years and all his service be given. And then in despair of love he told unto her that tragedy of Iphis who loved Anaxaretes and found in self-given death the only issue of his loveless grief; and how, as she looked idly from her window on the passing bier of Iphis, her feet and all her limbs were hardened into stone and she became as a statue of marble in the temple of Venus.

"Then said Vertumnus 'Scorn me no longer, nymph, lest the frost shall nip the buds and the raging winds destroy the hanging fruits.' And suddenly he dropped the garb of an old woman, became a youth again and needed no more efforts to win her love, for the nymph was taken to his arms."

The Legend of Vertumnus and Pomona thus related by Ovid is the inspiration of perhaps the most completely lovely set of tapestries in the world. In nine scenes the story is unfolded to us in a gentle rhythm, eight of them representing the various disguises of the love-sick Vertumnus, and the last his triumph over the chaste Pomona. As ever in the most successful wall hangings, the treatment is conventional to a certain extent, and the arrangement, the figures of the lovers confronting each other under arcade or pergola with the garden as a background, is nearly the same in each. But although the artist has allowed the principal actors a minimum of action and has drawn them with an almost Greek feeling for dignified contour, the gardens behind them are alive with movement and growth. Children play among the flowers and



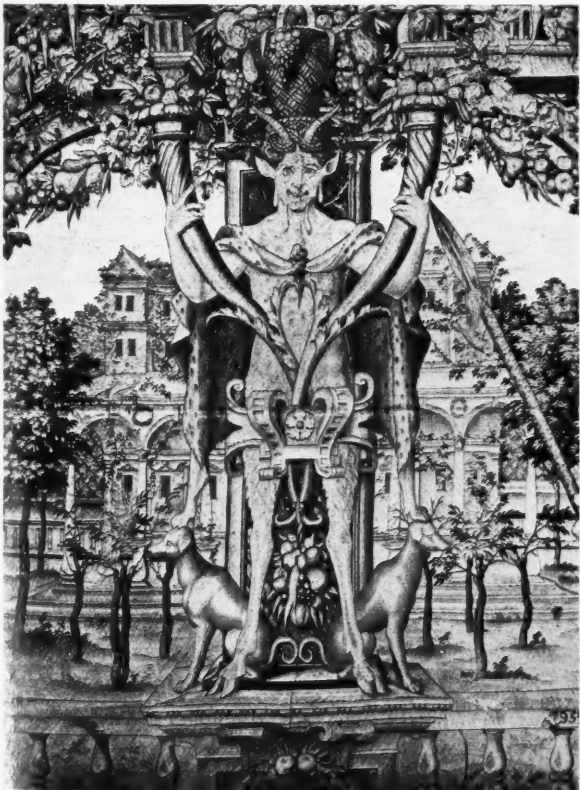
5.—VERTUMNUS AS A VINTAGER.
Detail of Fig. 3.



6.—POMONA.
Detail of Fig. 2.

gather fruit, Satyrs dance round the fountains, peacocks strut on the marble floors, and all around them are fairy-like gardens with fruit trees and water, summer houses, balustrades, golden vases with fruit and flowers. And in the foreground, most wonderful of all, are the various arcades or pergolas under which stand the lovers, formed by an endless invention of grotesques, arabesques, caryatides and columns, and loaded with fruits, flowers and leaves in a bewildering profusion which rival nature in their luxuriance. But if the arrangement and design are masterly, the colour is still more astonishing. It combines the utmost richness with a quality of golden pallor which makes it unique. This effect is produced not only by a delicious play of silver and gold thread, but also by the use throughout of a

cool grey and an austere, almost ugly, yellow for the leading lines and ornaments in the composition. Fine wool is used for both these colours and, seen by the side of the shimmering golds and silvers, they give extraordinary value and charm to the metals. Indeed, the resources of the artist seem unbounded, and no pieces of tapestry have been woven with more consummate knowledge of the possibilities in the medium; and also, one must add, with so little regard to cost! He wished to represent the unbounded fertility and growth in nature as a background to his two divinities, Pomona the goddess of fruit and Vertumnus the god of growth and change in nature; but fearing that so much intricate detail might overpower the two principal actors, he devises that their garments should be



7.—SATYR FORMING PART OF PERGOLA.
Detail of Fig. 2.



8.—HEAD OF POMONA.
Detail of Fig. 1.

indescribably rich, and not only are all the high lights on them woven with purest gold thread, but in parts their draperies are embroidered over the weaving in patterns of gold and silver in high relief, making the figures stand out with almost sculptural clearness. This, together with the simple grandeur of their pose and gesture, makes the thousand details of the background fall back inevitably to their right plane.

Again, in the border, which is a very rare one, being formed of a Moresque or Persian design in silver, gold and red, it would seem that the artist, with that sureness of taste which is so characteristic of this beautiful series, had felt the necessity of framing these pictures with a design so intricate that a semblance of space and simplicity should be secured to the elaborate design they enclose, and these borders which he chooses serve his purpose admirably. On the running design, taken, some say, from a Persian book at Venice, are eight medallions and cartouches, grey and silver. The top one in each case encloses a quotation from the legend, those of the corners hold classic busts, and those in the side and below show scenes in grisaille from the "Metamorphoses." The unobtrusive delicacy and richness of these little scenes are indicative of the

lavishness of care, time and money which were spent on this set.

Very little is known of their origin. They bear the Brussels mark on their borders and must have been woven in the middle of the sixteenth century, but the mark which should be the weaver's has not been identified. Some think they were woven in Jakob Geubel's or his widow's workshops; some suppose that the mark is that of a certain George Weseler, weaver and well known dealer at the time, who was known to put his trademark on any works of art going through his hands. The cartoonist's name remains a complete mystery, although, after many suppositions, the opinion is that he was a Fleming influenced by French and Italian feeling.

The subject was a very favourite one in the Renaissance, and there is a record of about fifteen sets having been woven in the fifteenth and sixteenth centuries—but, apart from the six pieces at Madrid and

the complete Vienna set, there are only one or two odd pieces still existing.

It is distressing to record that several pieces of this exquisite series have had their borders mutilated to suit the doors and furniture at the Hofburg Palace, where they originally hung.



B O B

On left: WEAVER'S MARK, ATTRIBUTED TO GEORGE WESELER.

Above: TOWN MARK OF BRUSSELS.

THE LADIES' BATTLEFIELD

BY BERNARD DARWIN.

AFTER a three years' absence I paid, last week, a flying visit to Hunstanton, where the ladies will be playing their championship in May. It chanced that on the very day on which I was thus agreeably disporting myself the ladies—over five hundred of them—were wrestling with the problems of a new constitution, moving from battlefield to battlefield, beginning with the Æolian Hall, going on to the Hotel Cecil and ending, still full of fire, at the Hotel Metropole. The irreverent reflection did, I admit, flit through my brain that they would have been more pleasantly employed, even as I was, on a fine sunshiny day wrestling with a strong south-west wind at Hunstanton. They would have enjoyed themselves in realising, just as I did, that when the ground is slow and the wind is strong, Hunstanton provides anything but a lady-like golf. There were a good many holes that I found decidedly too young-gentlemanly for me, in the sense that it took me "two and a bit"—and sometimes a good long bit—to reach them. Moreover, I very much doubt if Miss Wethered herself would have got up in any less.

The last time I had seen the course was at the time of the University match of 1925. *Surgit amari aliquid* at the recollection, for my poor Cambridge, having pulled the match round like heroes and got it apparently won by luncheon, threw it away like very un-heroic persons afterwards. That is an irrelevant remark dragged from me despite myself by bitter memories. At any rate, I had not been to Hunstanton since, and there have been considerable changes in the putting in, roughly speaking, of three fresh holes. Two of these are long ones (they felt uncommonly long as played in the teeth of the wind) and they make a great difference to the course. They make, as it appears to me, much more difference than the mere addition of so many yards; they seem to stretch the whole course; the simple fact that we know they are coming at the turn gives a feeling of enhanced dignity to the outward half.

The ninth, which is the first of the three, is, so the card tells me, 508yds. long. It is a fine natural hole which needs little in the way of bunkering, though there is a good bunker on the right calculated to trap a second shot against the wind. The way to the hole is along a narrow neck, with sandhills on the left to catch a hook, and low, marshy ground on the right for a slice. It seemed to me likely to be a thoroughly good hole, wherever the wind was. I suppose, in dry summer weather the big hitters will get home in two. Well, good luck to them! They will entirely deserve their fours if they get them, and, for my part, I shall not despair of halving with them by means of a typically "scuffling" five.

This ninth takes us away from the little rash of bungalows which breaks out near the eighth green and towards the clubhouse, but with the tenth, also a new hole, we turn more or less back in our tracks and go towards the sea. This is quite a good hole, too, of medium length, but I did not see it at its best because the wind was blowing behind me. It has a nice plateau green and a bunker under its right-hand side which is

a perfect magnet to any shot hit with a suspicion of cut. We think we are just going to avoid it, but we aren't; in goes the ball that looks as if it would miss it by yards and, since there is very little excuse for slicing a mashie shot, it serves us right. With the eleventh our noses are turned towards home once more, and we play a really admirable hole—again an essentially natural one—along a narrow winding valley between low hills, with just a suggestion of some of the Formby or West Lancashire holes and also of the sixth hole at Prince's, Sandwich. It is 435yds. long, two good shots, as I should suppose, on a calm day, and emphatically two and a bit against the wind. The fairway ripples along in humps and bumps, and there are those, I am told, "bearing the outward semblance of men and not of monsters," who want those bumps flattened. Frustrate their knavish tricks, say I; I hope those beautiful bumps will be left exactly as they are, and I hope that the wretches who want to flatten them will get horrid, down-hanging lies on the wrong sides of them. After that we finish much as we used to do, though the plateau green at the fifteenth, and the lengthening of the sixteenth were new to me, and are certainly improvements.

On the first green I found an old friend, Jim Sherlock, lamenting that I had come when the course was so wet. Certainly there was some casual water and the greens were not what they will be later on, but I enjoyed my day amazingly, and I think those ladies will have to play uncommonly well there in May if the wind is blowing. They seem to me to have played extraordinarily well there when I watched the championship of 1914. I do not know whether it is because that was the first ladies' championship I ever saw or because I had the experience, at once so seductive and so alarming, of being one of three lone, lorn men in a household of seventeen ladies, but that championship has something of a halo round it in my memory. There was some really brilliant golf; even allowing that the course was then short, the scores were wonderfully low, and Miss Leitch first came into the kingdom which everybody knew ought to be hers. I remember one terribly exciting match between Mrs. Dobell, who was then Miss Ravenscroft, and Mrs. Olaf Hambro, who was Miss Winifred Martin Smith. Miss Ravenscroft won at the twentieth hole, but Miss Martin Smith ought to have beaten her had she not committed some comparatively criminal act at the last hole. I do not think she has quite forgotten it even now. There was another great fight between the two ladies of Cheshire, Miss Ravenscroft and Miss Dodd, which ended on the last green, and was, unlike some of their contests, played in a spirit of severe gravity. Another of my memories is of a series of quite magnificent niblick-shots by Miss Grant-Suttie. This sounds like a two-edged compliment, but it is meant in all sincerity; more resourceful play out of trouble I never saw in all my life. There were some tigresses in those days, even though, as I suppose, the super-tigress, Miss Wethered, was still beating a ball about her nursery floor. "Grand gowfers" they were, "nane better."

A SHOW of INTERNATIONAL REPUTE

READERS of *The Silver Spoon*, by John Galsworthy, one of the immortal Forsyte series, may remember the American who confided to Fleur that he wanted to see "the Beefeaters; and Cruft's Dog Show; and your blood horses, and the Derby." In other words, he wished to make the acquaintance of characteristically British institutions, three of which, at least, prevent us becoming so addicted to the pursuit of materialism that we have no thought for diversions. Any one who visited Cruft's Show at the Royal Agricultural Hall last week would find himself almost unconsciously coming to look upon it as the Derby of the dog world. The judge of dogs, it is true, is concerned with the physical appearance of the animals rather than their performances in the field, but exhibitors and spectators at Cruft's are strikingly reminiscent of the Epsom crowds, except that all mix together in friendly intercourse. Dogs form a sort of freemasonry that obliterates social distinctions, the only recognised aristocracy being that of talent. We all look with respect upon the men and women who prove, by winning prizes, that they exceed us in ability. A show is the testing laboratory that tells whether we can produce the real metal or merely an alloy.

Had Darwin been living to-day he would have included dog breeders in the tribute that he paid to those who had founded our herds of pedigree cattle and flocks of sheep, or fashioned pigeons of so many beautiful varieties. I can conceive that he would have been vastly interested by the manner in which selective breeding has evolved dogs that breed true to type from the commonest of material. In a restricted sense, perhaps, it would not be exact to contend that like produces like, for in a litter from two champions all may be ugly ducklings, and none equal to the parents, but in the wider interpretation we know that the progeny of two bloodhounds will be bloodhounds, and nothing else. A display of seventy-four breeds and varieties



MR. T. H. MOORBY'S CHAMPIONSHIP POINTER DOG,
STAINTON SPRUCE.

last week is ample testimony to the ingenuity and enterprise of British breeders, who seem to have an instinctive *flair* for improving domestic animals. The word "enterprise" has to be used, because a goodly proportion of an entry of nearly 9,500 was contributed by aliens that had been imported at considerable expense.

The solid block of Alsations in the galleries would have been absent before the war, and as it happened, the two most conspicuous winners had both come from the Continent, these being Mr. F. N. Pickett's Donar Overstolzen of Welham, and Mrs. and Miss Workman's Int. Ch. Seffe vom Blasienberg, the latter a daughter of Mr. Pickett's Ch. Caro. A survey of the younger stock, and a knowledge of what is happening elsewhere, afford evidence that British-bred dogs can hold their own.

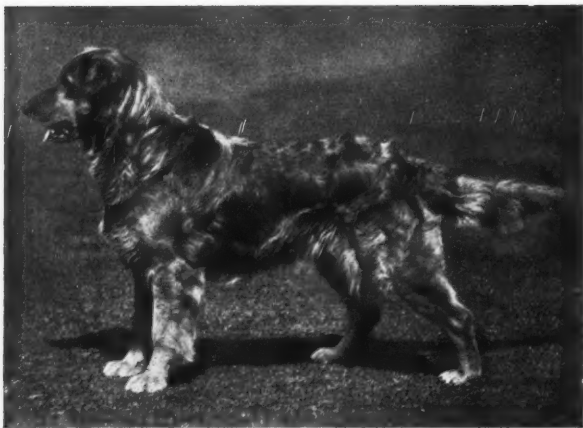
Downstairs, the finest entry of elk-hounds that has hitherto been seen gladdened the hearts of their supporters. Mr. J. Hopkinson's Ch. Rugg av Glitre, winner of the dog challenge certificate, came from Norway, but Miss K. M. Nichols' Brenda of Pannal, the principal of the other sex, is a daughter of his, bred in Yorkshire. Then the Afghan hounds came in for a good deal of attention, their distinctive appearance making them unlike any other breed. Some good ones are now appearing in this country, but they were not able to lower the colours of Mrs. Amps's Ch. Sirdar of Ghazni, bred by an Afghan shikari, and a most charming bitch, Zulf of Ghazni, that she has just sent over. Mrs. Bradshaw, who has charge of them, had put them down in magnificent condition, and the catalogue showed that she has bred some more than useful puppies. The saluki certificates went to Mrs. Lance's Ch. Sarona Muzbat and Ch. Sarona Durrani. Keeshonds, which Mrs. Wingfield Digby began to exhibit a few years ago, may easily become very popular. Here the first in the open classes were Mrs. J. C. Moore's Bartel van Zaandam and Mrs. F. Morton's Wachter Berner. The smooth dachshunds, of course, have been with us so long that we almost regard them as a naturalised breed, but latterly a number of rough-haired have been brought from Germany. Mrs. F. V. Schuster's Daisy von Fichtenhain of Nunneshall, first in open, is of a pleasing type, with the short hard



T. Fall.

MR. H. S. LLOYD'S COCKER,
JOYFUL JOE.

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T. Fall.
MRS. GRIGG'S CH. RIP OF KENTFORD.
CH. GOLDEN RETRIEVER.



Copyright.
MISS J. R. SCHOLEFIELD'S SAGAMORE OF FOURCLOVERS.
CH. SUSSEX SPANIEL

coat that is so much liked. In the smooths the challenge certificates were taken by Firochre and Firchintz, owned by Mrs. B. Huggins. Chief among the curiosities was Mrs. Lloyd's African hairless dog, Ting of Helouan, which was second to one of the Hon. Mrs. McLaren Morrison's Lhasa terriers.

So much for the foreign dogs. It was refreshing to see that such a good old native breed as the cocker spaniel should be able to put up the biggest entry of the day. The classes were filled to repletion, and I have no doubt that Mr. H. S. Lloyd was more than gratified at being first in both the open classes, with Joyful Joe and Wildflower of Ware. Owners of Gundogs usually celebrate the close of the shooting season by turning up in great force at Cruft's Show. The Labradors, especially, were a remarkable collection, in which the Countess Howe's Ch. Banchory Danilo and Juno enjoyed the most pronounced successes. That the yellow retrievers should have come next to them is a testimony to the enthusiasm of their adherents. The Hon. Mrs. E. D. Grigg did best, with Ch. Rip of Kentford and Mascot of Kentford. Even the handsome flat-coated retrievers that once dominated this section responded to the lure of the Agricultural Hall. The challenge certificates were awarded to a brace that have often been seen before, *viz.*, Mr. Ellis Ashton's Leecroft Peter and Mr. A. E. Southam's Spark.

The Duke of Montrose was represented by a brace of his Isle of Arran pointers, which we know are as good in the field as they are on the show bench, but he could not manage to beat Mr. T. H. Moorby's Stainton Spruce and Messrs. Morris and Davies's Our Fancy. On the show bench Irish setters now invariably outnumber any of the others, and many delightful ones were benched. Mr. J. A. Carbery had compensation for his long journey from Drogheda when his Sarsfield of the Boyne received the dog certificate, that for the bitches going to Mrs. H. E. Whitwell's Delaware Kate. Broomhill Banker, exhibited by Mr. C. F. W. and Miss Bilton, and Mr. H. Whitley's Primley Panda, were the best of the English setters; and the Gordons were certainly an improvement, the dog champion being Miss H. M. Wright's Ixion of Morecroft, the other going, appropriately enough, to Bydand Miss Sport, owned by Mr. W. Murray Stewart, the hon. secretary of the newly formed British Gordon Setter Club.

Mrs. Youell and Miss J. R. Scholefield are two of the leading propagandists banded

together in a commendable effort to make known the merits of Sussex spaniels. It was the latter's day on Wednesday in dogs, The Sagamore of Fourclovers receiving the certificate. Clumbers confer an air of distinction on any company, and one would like to have more of them on the show bench. Major honours went to Mrs. D. Black's Milliken Challenger and Miss M. F. Reed's Ch. Oakerland Reckless.

At a show of this description there is such a surfeit of good things that it is hard to know what to study and what to omit. Probably the majority of people, who would be described as dog lovers and not experts, go to the benches of the bigger breeds, which all covet and few are able to possess. The massive dignity and rich colouring of the St. Bernards form a picture that is unforgettable, and what a sight Mrs. Staines's two challenge

winner, Abbotspass Michael and Irish Girl, made as they were grouped with their kennel mate, Abbotspass Benedict. The Earl of Donoughmore was exhibiting in this breed. Mrs. Evans's mastiff, Ch. Prince, the dog from Jersey, added another victory to his score, but her Ursula, that has been doing so well lately, had to give way to Messrs. Thomas and Oliver's Juno Menai. Bull mastiffs (pure bred) having reached the dignity of recognition by the Kennel Club, may easily go ahead fast, as, while being powerful creatures, they also seem to be active. Mr. V. J. Smith's Tiger Prince and Mr. S. E. Moseley's Farcroft Silvo were the most distinguished. Herr Seidel of Berlin followed much upon English lines when he gave the Great Dane certificates to Mr. J. V. Rank's fine brace, Ch. Pampa of Ouborough and Ch. Vivien of Ouborough.

Then we came to the running dogs, among which the borzois, by their size, elegance of form and beauty of coat, could not be missed. Mrs. Vlasto's Dozor of Addlestone went over the Duchess of Newcastle's Podar of Notts, and Miss E. M. Robinson once more revealed the strength of her hand by winning the bitch certificate with Ch. Mythe Maslova.

The more subdued greys and blues or fawns of Irish wolfhounds and deerhounds always appeal to me. Clagan of Clonard and Morag of Clonard, dogs that Fingal bred, did good service for the Rev. C. H. Hildebrand, the most successful of the deerhounds being Mr. A. Forbes's Ranger and the Misses Loughrey's Ch. Mimic of Ross. The twenty-five racing greyhounds were a great attraction, notable for the triumph of Captain



MRS. AMP'S ZULF OF GHAZNI.
CH. AFGHAN BITCH.



T. Fall.
MR. J. HOPKINSON'S CH. RUGG AV GLITRE.
CH. ELKHOUND

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T. Fall.
MRS. SALISBURY'S CH. SALISMORE MUSTARD.



Copyright.
MRS. CHARTER'S CH. ST. MARGARET'S SUPREME.

E. A. V. Stanley's team, which secured all the first prizes. I missed them being judged by Mr. Theo. Marples, and am therefore unable to criticise. I had the opportunity of seeing Mr. E. Baxter's Elder Brother off the Bench. A bigish dog with a fine reach, he has rare depth of rib and powerful quarters, and looks to be the fast dog he is. In the show greyhounds Mr. H. Whitley led with a brace of beauties — Primley Satyr and Primley Sceptre.

No room is left me to speak



MRS. HUGGINS' CH. FIRCHINTZ.

of the wonderful collection of terriers that would have formed a complete show in themselves, I must not forget to mention, however, that Mr. George Howlett's wire-haired fox terrier, Ch. Kemp-hurst Superb, continued her remarkable sequence of successes. She has become a personality in the few months she has been before the public. For all that, she could not manage to defeat Primley Sceptre in the competition for the best of all exhibits.

A. CROXTON SMITH.

THE FRUITS OF GRADING

THE frequent discussions which are now taking place on the subject of agricultural conditions all tend to end in a consideration of marketing. It was so at the last meeting of the Council of Agriculture, when the opinion was expressed that the farmer should get better prices than he does for many of the things he produces. It is becoming increasingly plain that the farmer, as a producer, is entirely at the mercy of the retailer. The problem of re-organising the methods of marketing is, therefore, receiving considerable attention. That far-reaching changes are necessary is generally agreed, but in this instance the process will be of an evolutionary rather than a revolutionary character. The complete field of farming enterprise is so vast that experience has to be gained of the effects of re-organising individual branches. This would seem to be the present procedure.

A very strong case has been made out for the grading of farm produce. The unfortunate thing about it is that we have had to follow the example of the foreigner who has created a market for his carefully graded exports. The home producer enters the field as a late starter, but this can serve some valuable purpose, if only for the fact that example is better than precept. To the farmer, however, there must be some added hope that the fruits of grading will recoup him for his trouble. Experimental excursions into the field of grading are watched, therefore, with more than usual interest at the present time. A movement is on foot to re-organise egg marketing, for example; but an illustration of successful grading is furnished by the operations of the Cheshire Cheese Federation.

This body was set up with the object of placing on the market a regular supply of cheeses of guaranteed quality manufactured by its members. The membership comprises a total of 300, about 200 of whom are registered as accredited makers of Cheshire cheese. Their output is graded by the official grader of the Federation, and is then branded and sent to market. The results of the first six months' working under the scheme have been a total output of 30,000cwts., which realised from 1d. to 1d. per pound more than good ungraded cheese. The cost of the scheme shows that financial benefit accrues to the members, for, besides a small annual subscription, the levy is only 2d. per hundredweight on the cheese sent in, against which from 1d. to 1d. per pound extra is realised. Apart from the extra remuneration as a result of grading, it is claimed that the trade for Cheshire cheese has improved by reason of placing on the market regular supplies of a quality-guaranteed article. This stimulates purchases on the part of the retailers and their customers.

The ideal of the central slaughter-house has been expounded already in these columns. It implies the concentration of the marketing and killing of fat stock at an agreed centre, and hereafter grading and marketing to the best advantage. Schemes are at present being formulated to test this on a more extensive scale. Thus, the south of Scotland is to be served with a central abattoir at St. Boswells, and it may be remarked that the scheme is as much to commend it. Apart from other considerations, the waste in agriculture is enormous. The losses which take place

in marketing fat cattle alone assume considerable dimensions. Large-scale killing operations make it possible to utilise to the full even the offal which is so commonly regarded as of small worth. For long it has been the boast of the co-operative bacon factory movement in Denmark that the only thing which is wasted is the squeal of the pig, and that the conservation and utilisation of the blood, the bristles, etc., have meant much to the profits of the industry. It is not generally realised that the hides and skins of animals are a source of much income to the butcher, and it will be generally admitted that the control of large quantities of these offals will make for more effective marketing and utilisation. The great feature of this movement is that butchers who are not in the habit of killing their own stock will be able to procure their supplies of home-fed and home-killed meat in the same way that they can obtain supplies of imported meat.

The policy of co-operation among farmers, which most of the best thinkers on the future of agriculture regard to be essential, has been subjected to much criticism. For some unexplainable reason, it is the delight of a certain section of the community to applaud the failures of these ventures whenever they are recorded. It is fortunate, therefore, that examples of successful co-operative enterprises among farmers exist, and one of the most recent societies to disclose its results is the Lunesdale Farmers, Limited, of which Lord Henry Cavendish-Bentinck, M.P., is president. This society had a turnover last year of over £155,000, and earned a disposable balance of over £4,000. Apart from the supply of the farmers' requirements, the society is undertaking the important question of marketing. Thus, it is proposed to start an egg-collecting and grading centre, and its future will be watched with much interest, having regard to the new proposals which have recently been made for the re-organisation of egg-marketing in this country.

THE BEST SPRING BARLEY VARIETIES.

The results of the spring barley trials conducted by the National Institute of Agricultural Botany during the last three seasons have enhanced the reputation of two hybrid varieties, namely, Plumage-Archer, 1924, and Spratt-Archer. Plumage-Archer, 1924, is a broad-eared barley introduced by Dr. E. S. Beaven of Warminster, one of the recognised authorities on the raising of new varieties of barley. This variety has impressed a good many growers since its introduction, for though not necessarily the heaviest yielder in cultivation, it is reliable, and does extremely well on the richer and heavier barley soils. There are two qualities in particular which distinguish this barley. It possesses a grain of very high malting quality, while the straw is fairly stiff and the ears are not so liable to "neck" as is the case with some varieties. The experiences of last year, when laid crops were very common by reason of the wet summer, have impressed agriculturists with the good standing properties of Plumage-Archer, 1924. A further quality which applies to late districts is the fact that it is an early ripening variety and therefore of value where seedings cannot be made early.

Spratt-Archer is a narrow-eared barley introduced by Dr. Herbert Hunter, now of Cambridge, during the period that he was in charge of the Irish plant-breeding work. Whereas Plumage-Archer is essentially a rich soil barley, Spratt-Archer excels on the lighter and poorer soils, and gives excellent results in the eastern counties.

IN THE LAND OF THE SALMON

NOT so many years ago salmon were "just fished anyhow." To-day a mile or less of salmon water brings in an appreciable income, for which the owner is, probably, devoutly thankful to the noblest of our game fish. Let us turn back some three-quarters of a century and look at a little angling manual published, apparently, about the year 1850. Commenting upon the rudest possible imitation of flies, shining in all colours of the rainbow, the author goes on to say:

We once saw a shepherd boy, in Peebleshire, kill a prime salmon, of twelve pounds weight, with a common hazel rod, and an extraordinary hair line, without a reel or winch of any kind upon it, and with a fly exactly like a large humble bee.

He hooked the fish in the deep part of a strong stream, and had the sagacity and promptitude of action to throw his rod immediately into the water after the rushing and powerful fish. The force of the current took it down to the calmer end of the stream, where the stripling caught hold of it again, and instantly succeeded in running the salmon into the next stream, and so on, till he had artfully exhausted his captive, and forced

Suddenly, without the slightest warning, a streak of silver shoots from the depths, the sun beats down upon it, a thousand diamonds sparkle in the air, and the thing falls back into the boiling cauldron.

In the brain of those fish below there is an instinct, intelligence, an urge, call it what you will—I cannot decide for my own part where the one ends and the other begins—that, somehow or other, they must go forward, surmounting every obstacle to attain the end in view—the reproduction of their species. And so I believe that they give but a transitory thought to their enemy—man.

That they see him is obvious—they must; yet here they are, one by one, leaping high into the air—no, not to escape him, but simply to pass the barrier. It certainly looks as if one could, by lying on the bank and leaning over, spear fish after fish and land them until the tally would be as great as that gathered by the band of men with their horse and cart.

There is no sign of excitement as the hook goes home and the quarry shoots up-stream like an arrow. The line runs out,



Alex. Beattie.

THE FALL OF KILMORACH.

Copyright.

him into a shallow part of the water. Here he got him stranded with great adroitness, and eventually conquered him in capital style.

Evidently, the author kept his eyes open, for he also says:

We have frequently seen a band of men come down to celebrated salmon rivers, in the North of England and in Scotland, with a cart and horse, and in a very short space of time catch as many as the animal could draw.

The more one reads the former story, the more one wishes to have been an eye-witness of the scene.

I am reminded of these incidents because in the field opposite there is such another shepherd boy aimlessly wandering along with his dog. He stood for a moment watching me, wondering, no doubt, why it is that I should be sitting upon the bank of the river beside a famous pool. It is for the best of reasons—a respite from the whirl of a modern city, an escape from the herding humans.

In such a spot many a man has been drawn towards trying his hand at fishing, such that as the years pass he develops into a true brother of the angle.

From above the pool a torrent of water falls foaming over the rocks. Silvery forms cruise here and there at their own sweet will, completely at home.

the strain begins as the rod bends to the pressure. Back comes the salmon—the slack is wound in. For a brief moment, out of its element, some feet into the air, comes the attacked, to fall noisily whence it came, boring this way and that in a vain endeavour to escape. Follows a period of sulking, of grovelling below, to gain a respite from the struggle and, perhaps, a further store of energy. Meanwhile, a relentless strain comes from the bank, which must tell its tale in the end, should the tackle be up to its job.

How different this from the hurling of that hazel rod into the stream!

Minute follows minute, and still there is no sign of the next round beginning until, following a few words from his master, there comes a stealthy movement on the part of the henchman. He is all alive, anxious, as the sun glints on the gaff. On the surface of the water something is fighting for life itself, desperately yet spasmodically. It is just the final flicker, that is all; the steel bites deeply into the prize, now floundering in the shallows, and the battle ends.

Once more a little talk—not much—and they go away, these two, to try up yonder.

They are unaware of the silent witness trespasser some would call him, who spied upon them in no mean spirit.

There is nothing now to break in upon the solitude, save the advent of a heron which has come down so quietly that it was almost unobserved. It stands, a sentinel, as if carved out of stone, the essence of patience, which is not rewarded even after half an hour's vigil. Noiselessly the colony of water-rats come from their homes in the bank, some to plunge head-long into the stream, their destination known only to themselves; others run along the well beaten mud path close to the water's edge, halting here and there for a moment to nibble the succulent sedges.

Of salmon and salmon leaps, presumably, they know and care a little less than nothing, but as a somewhat integral part of the vicinity they come into the picture.

There falls upon the ear the sound of



Alex. Beattie.

BELOW THE FALLS.

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heavy footsteps. I turn and see a water-bailiff approaching. A card shown to him proclaims that all is well, though I notice that his keen eyes dwell for a second or two longer than is really necessary upon an ash plant that is stuck in the ground. No doubt he has seen its like before, an innocent enough looking implement, but, in the hands of an expert, properly used and fitted with wire, a deadly instrument. He lives, this man, in the home of wild things, and one is constrained to break silence and glean some information. How are the fish running this year?

Obviously, there is little to be learnt from him; no doubt he is following instructions, and would not hesitate to label the spawning salmon as so many codfish if his questioner became too importunate. E.P.

A GOOD TIME COMING

IT is a fact that some years ago—some two thousand five hundred years ago—this month of February came at the other end of the year, or, to be pedantically exact, at the other end of the calendar. But I do not suppose that it was any such dry-as-dust fact as this which leads COUNTRY LIFE to reproduce Mr. Lionel Edwards' woodland cubbing scene in this number of a February week. I rather think that COUNTRY LIFE will have realised that in February we need a heart-lifter, a mental pick-em-up, which shall lift our thoughts right out of February Sprout-kale and give them a rest in September, the harvest month, September, the barley and the balmy month, the *Gerstmonath* of our Anglo-Saxon forebears, and the Fructidor of all time. It may be that February has never properly recovered from being summarily torn from the end of the calendar and stuck down here, at the beginning; but, whatever the cause, the fact remains that two thousand five hundred years have been insufficient to render February other than a very curmudgeon of the months. "Fill-dyke" we have called it, in the attempt, as it were, to give this misery of a month a pet name which should soften its heart and make it more at home in the month family; and now the statisticians, men of facts, rejecting fancies, will prove to us that it is January which fills the dykes for fill-dyke February. February, it seems, is the second driest month of the year, refusing, in its unobliging way, to fall in even with a fancy ready-made for it.

So there will not be one of us, I think, but will be glad to shudder out of February for a while and stand about in the pleasant warmth of Mr. Lionel Edwards' plantation—with the sound of the horn to stir our blood, scents of the woodlands all about us, and colour to fill the eye. Even those who are discovering again that (to give a devilish month its due) February can be one of the best of all the months for fox-hunting—even they will be glad to get a rest from reality, to shut their minds for a while to the galloping business of the day; to shut their minds and, quickly eating the last crumpet and drawing a chair to the fire, to watch this huntsman and his hounds and think upon the good times yet to come.

"There's a good time coming—but it's a good time coming!" It is all very well and jolly, no doubt, for those of us who hunt regularly to have our galloping days, and our crumpets and that log fire and a piping hot bath to follow. What about those of us who never get a hunt at all? I calculate that for every man and woman who hunts regularly there are, in England, seventeen men and three women who *wish* that they hunted regularly. For the purposes of this calculation I have deliberately excluded all those with whom the wish is a purely emotional one; those people who wish that they could hunt, just as you or I wish that we could be rich or good, having never in the past been either of these. By men and women who do not now hunt and wish that they could I mean such of us as conjugate the verb "to hunt" in every tense except the first person singular and plural

of the present. "You hunt," these unlucky ones say; or, perhaps, in old-time fashion, "thou huntest"; and, particularly in these days, "he, she, or *It* hunts." Mournfully or jealously, according to temperament, this must be the limitation of the unlucky ones; for themselves it can only be "I have hunted," "I was hunting," "We could (not) have hunted."

But, looking at this cubbing picture, why not *I will hunt*? I WILL HUNT AGAIN! What is the use of being stirred by the hound music and the sound of the horn in that autumn picture, if, all across England, parties of seventeen men (and three women) are going to slink back into February, making no plans to meet in proper fashion this coming autumn when it comes? What have we been doing, instead—those of us who have failed to hunt regularly of late, who have, perhaps, failed to hunt *altogether* for five, six, seven seasons passed? Upon some ill-fated day in their lives they said to themselves, "This season I cannot hunt," and ever since then they have sat there self-mesmerised, their spurs, their boots, their hats growing out of date as, in season and out of season, they raised a mournful chant, "Every season I grow poorer and poorer, and every season busier and busier." And at the last, of all the accompaniments of a day's hunting there is left to them only the hot bath—and, perhaps, an occasional crumpet.

And what have they done instead? Let the seventeen men make answer (and the three women for the moment hold their peace). "Our lives," say the seventeen men, liking the sound of their first few words, but not sure from whom they have borrowed them: "Our lives have been turning, turning, in mazes of heat and sound." We have been driven from pillar to post, every moment of our day and our week and our year has been crammed with doing (and being done) in the struggle which is the business life of to-day. Hunting! they exclaim explosively, "We've spent our time being hunted. Hell! isn't it awful, and how much longer one can go on I really don't know."

You will see that I have chosen as the spokesman of my seventeen one whom, I apparently, imagine to be a business man; from the hysterical way in which he has spoken, I should also imagine him to be an unsuccessful business man. He will, therefore, serve well enough to represent the great majority. The men who have given up hunting, just as the men who hunt, are drawn from all ranks and ways of living, but, since nearly everybody is compelled to be busy nowadays, we may confine our feeble, February thoughts to business men as a whole and to those of them who have given up hunting because of their busyness. First among these are those of us who say, quite bluntly, that they can no longer afford to hunt. Here we are on delicate ground, and delicate ground is apt to have an element of hot bricks about it when we meet on that ground men who say things "quite bluntly." If it were not so, we might, for their good, call for their balance sheet and see whether it were not possible to set up against the overdraft a season's hunting, in place of

one or other of the less attractive items which we should now find there. Just one season's hunting snatched from the whirlpool might give a man, as it were, a raft or spar upon which he might subsequently float upon the calm sea of bankruptcy-made-absolute—serene, living on happy memories revived, shorn of cares as well as cash. But overdrafts have their limitations, and who shall say how much another man needs in order that he may enjoy a season's hunting? Quite a number of people *try* to say it. I lately saw, in my daily paper, that one hundred pounds sterling would give a man just such a season. He was to start that season with, if I remember rightly, four horses in a first-class hunting country; and he was to end the season at Tattersall's with no more horses, but with such a number of pounds sterling as would leave him only that first hundred pounds out of pocket. It seemed to me a pity that that ready writer should not have made a job of it, should have refrained at the last from breaking the back of the camel of fancy with the straw of an odd hundred pounds sterling. But the thing is not to be laid down in this recipe fashion: a man, I think, may have a season's hunting for much less than one hundred pounds sterling, but whether he can enjoy such a lesser season, that is for the man to say. If, having that lesser sum, he himself cannot enjoy a season's hunting on it, then he is right to tell us that he cannot afford to hunt.

know that if they go out of their offices for a short time, then all the bustle and the busy-ness also goes out—as if a fire had been quenched or a pestilence overcome. What we do not know is what would happen to that business if the One Man went away for a good long time, and pretty often—let us say, for two days' hunting a week throughout the whole of a season. We suspect that the one man and his business would both be the better for it.

If only the world would stand still for a time—or, rather, for odd times every now and then—stand still, and give us a chance to size up this question of our own indispensability! And now, COUNTRY LIFE, bringing September into February, has brought time to a standstill and given us this chance. Given us a chance and a trumpet call, borne back to us with the sound of the horn—back from a September which most of those seventeen men (and even one or two of the three women) might have at least once again, if only they had, also, “the sense.”

Yes, to those who hunt regularly this cub-hunting picture may bring the happy reminder that, when this season is ended, there will be another good time coming. If it reminds them that their good times not infrequently involve bad times for other people, well, there will be no harm in *that*. It is neighbourly and kindly done to toast The Farmers at a Hunt dinner and to tell them, with courteous exaggeration, that they are the



“JUST ONE SEASON'S HUNTING SNATCHED FROM THE WHIRLPOOL.”

But it is comparatively easy to deal (for their own good) with those of us who will give one definite reason why they no longer hunt. How shall we advise those whose reasons grow more complicated—those, for example, who “cannot afford it and haven't the time”? They protest too much: if an argument is as strong as its weakest link, *this* argument bursts at that “and.” We shrewdly suspect that they *could* (just) afford it and could, somehow, make the time.

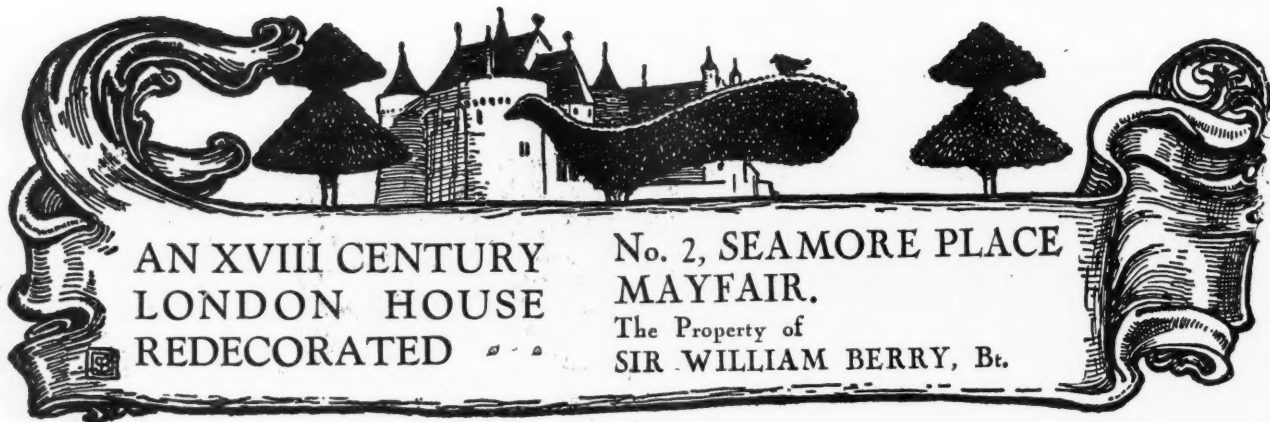
And so the excuses run on with increasing complication—until we get to those of us who say they can afford to hunt, and can find the time, but cannot risk the interruption of business which a broken neck, for example, is so liable to involve. How shall we meet *that* argument? Well, the simplest way to meet it would be with a nice assurance policy—explaining, of course, to this, our business partner, that while the money in itself could never compensate us for the loss of him, yet it would to some extent be a— And so on. But the trouble is that, even in these days of business coalition, the one-man business continues to survive—if nowhere else, then in the imagination of each of us who, in his own opinion, is the one man of his business. We all know such men and such businesses: we know that while they are at business they are as a flame and pestilence sweeping through their offices—a flame to set their fellows alight, a pestilence to keep them from ever feeling quite safe. We

sole support of fox-hunting. It may be even more neighbourly to make an early resolve that, next season, fox-hunters will do something less of avoidable damage to crops which are the sole support of farmers. Will do less damage—and when that (less) damage is done, will pay up a trifle more and a trifle more promptly—and look a trifle pleasanter about it than some of us now do.

In this season it is now too late to think about such things—and when cubbing really starts, next September, it will, once again, and as always, be too late in next season. *This* is our chance for high resolve, when COUNTRY LIFE has suddenly put February at the other end of the calendar, as it was two thousand five hundred years ago—has put February forward and, bringing September back again, has brought time to a standstill and given us a chance to think and make high resolve. A chance for us all, but chiefly a chance—as I like to think—for those seventeen men and three women. “A good time coming—but it's a good time *coming*.” February fill-dyke may have brought them little enough to be cheerful about and, perhaps, a fiftieth cold in the head since the beginning of the year—but their hearts will be high, looking on this autumn picture, and hearing the sound of the horn. “A good time coming with September cubbing” we remind them jollily: and gallantly, if a trifle “nosily,” comes their reply: “*Id's a good tibe, cubbig*.” CRASCREDO.



CUB HUNTING.
From the painting by Lionel Edwards.



This Mayfair interior, having lost its original character, has been recently re-decorated. By the use of colour harmonies it has been given at once a new and an appropriate individuality.

"MODERN," if we are perfectly honest with ourselves, means that a thing makes us feel uncomfortable, though we admit that, possibly, it will be found to have merits some day. Always, when used sincerely, the word implies this tacit disapproval. "Moderns" themselves do not use it. A thing that is fresh is, with them, "fun." This will be one of the categories of the post-war period when its artistic history comes to be written. Set beside books on the Baroque, the Neo-classic and the Cubist, a volume—and a very curious volume—will be found on "The Fun." "The fun"—or "the modern"—is like the puff from a locomotive: essential to progress, but ephemeral, and immediately succeeded by another puff. We in the train are delighted to see puff after puff, for they show we are travelling. But few of us hang out of the window puff-gazing for long. We are content to sit comfortably reading Mr. Edgar Wallace or *Napoleon*, in a compartment which, conventional enough in appearance, is yet progressive. If the puffs of the *fumistes* ceased, our complacency would be checked. But, so long as "the fun" drifts by the window, agreeably obscuring the

prospect of the unchanging soil and the eruptions of economic necessity, we can sit only vaguely conscious of movement.

If our seat happens to be in the sedate precincts of Seamore Place, in a capacious mansion that has watched "the fun" of two centuries pass below its windows, the sense of the transience of "the modern" is acute, and the decorator is wise to restrain himself, being careful to apply the principles, rather than the accidents, of contemporary taste.

The tendency of contemporary interior decoration that is sufficiently well established to be recognised as a principle is to set colour above linear design and historical aptitude. Somewhere up in the front of the train M. le Corbusier, the engineer, is dragging us along, designing spaces that look like the insides of machines—which, indeed, he assures us that they are, being the insides of living-machines, as it pleases the modern to regard houses. But we, sheep-like passengers, demand that our compartments, far back in the train, shall still have some resemblance to the homes we know, with padded seats, nice mahogany trimmings and views of the more picturesque corners of the country on the walls. M. le Corbusier's



1.—THE FRONT DRAWING-ROOM: BEIGE WALLS, WITH DULL GILDING AND JADE TAFFETA CURTAINS.



Copyright.

2.—THE WINDOWS LOOKING OVER THE PARK.

"COUNTRY LIFE."

The walls and curtains the same as in Fig. 1. Green and pink brocades, and bright colours in the lamp shades.



Copyright.

3.—THE DRAWING-ROOM.

"COUNTRY LIFE."

Brocades of green and pink on old furniture grouped against a Coromandel screen in a beige and gold room.

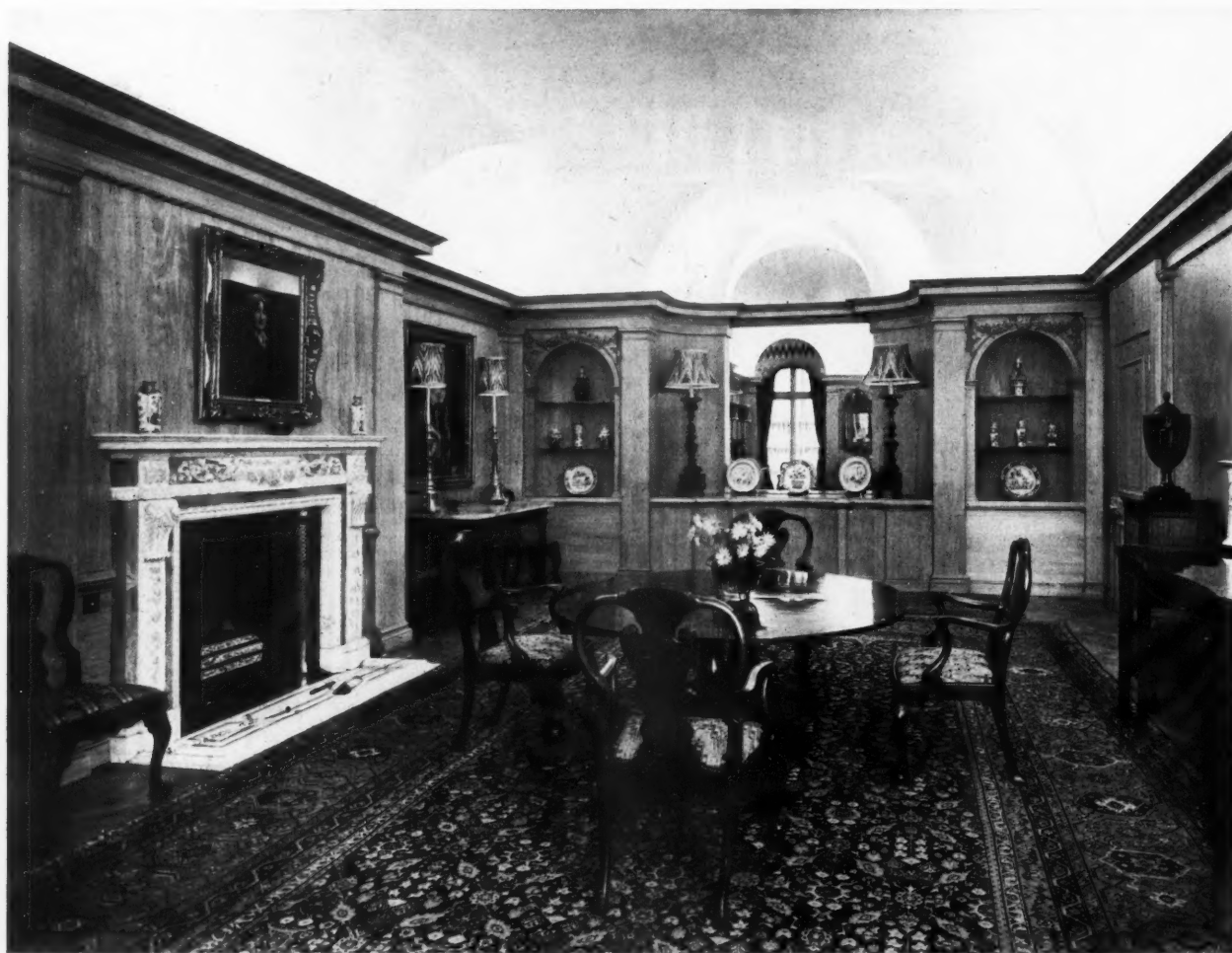
exertions and those of his Parisian colleagues we want to feel only mildly. If the love of "period" is being left behind—period in architecture, pictures or furniture—it is being left behind only gradually. If we are beginning to awake to the fact that all does not glitter that is gold, and the corollary, that much that is old is litter, it means that we are returning to sanity in our appreciation of the antique, keeping with us only that much of it which satisfies a taste stimulated by fresher ideas of beauty in design and life. The comparatively new art of decoration is fundamentally distinguished from that of architecture and antiquarianism by its insistence on colour values above all others.

That is what Mr. Ionides has done in Sir William Berry's new home. Nothing remained of the original Georgian decoration; but, as found, the house contained a quantity of excellent ornament given it in 1909 by Mr. Romaine Walker and Mr. Jenkins. What remains of it, and that is a great deal, represents a clever blending of mid-Georgian and Louis XVI motifs. All the best of it was kept, but its historical associations have been toned down by the application of colour, so that, when entering

the treble. The lamp shades, executed by Aladdin Industries from Mr. Ionides' designs, are thus very important in the scheme. They are made of vellum, with silk fringes and tassels of emerald green and pink.

The front room (Fig. 1) is separated from the larger back part which looks over Park Lane by a pair of columns and a Coromandel screen, against which is grouped some fine furniture. Yet, such is the decorator's pervasiveness that we appreciate the furniture chiefly for its colour of wood and of brocade.

This room is an instance of adaptation. The dining-room (Fig. 4) and the library (Figs. 5 and 7) are all new. The dining-room, executed by Lenygon and Morant, is a long space overlooking the little terraced garden above Park Lane. Except on a sunny day, it would not be a very light room, and would be rather long for its height. It has, therefore, been given a plain, deeply coved ceiling and been lined with pine, the straight-cut wood being veneered on laminboard. A boldly projecting cornice screens the illumination. At the east end is the sideboard recess, with a slab of broccatello; and at the west end a pair of



Copyright.

4.—PINE-LINED WALLS AND AN "INVISIBLE" CEILING IN THE DINING-ROOM. "COUNTRY LIFE."

The room is lit from the cornice, and the effect of the curved ceiling is to give the illusion of height.

a room, it is the colour harmonies that are first felt, and the "style" of the component parts and furnishings noticed only on enquiry. For example, the staircase had a delicate brass balustrade of Louis XVI pattern, and much of the modelling of the walls was accentuated with gilding in the taste of the period. The walls are now an even cream colour, the brasswork has been oxidised turquoise green, the hand-rail painted with cellulose of a similar colour. Green and cream is our first impression: Louis XVI only second.

This colouring process is well seen, in spite of monochrome photographs, in the drawing-room (Figs. 1, 2 and 3). The atmosphere is of subdued sunlight, the dusky gold sunlight of a Crome evening scene. Only through this haze of colour do we descry the detail of the wall treatment. The walls are of the colour known to ladies as "beige," picked out with dull gilding. The taffeta curtains are of jade green lined with yellow, and in the furniture brocades emerald green and pink are the principal colours. These tints are repeated quietly in the rugs. In this chord the rich browns of old furniture provide the bass, and the clear colour of the lamps and ornaments

arched French windows. Considerable use has been made, in the lighting of the house, of dimming resistance coils on the electric circuits. By their means the lighting can be graduated to whatever intensity may be desired, as when candles are on the dinner-table and only a radiance is wanted in the rest of the room. Or the lights can be made to come on or die out gradually. A bald statement, this, of a most captivating and artful refinement.

What gives the room its character is the ceiling. When the lights are on, its smooth, dome-like formation gives the illusion of space, just as in modern stage design a great white plaster semi-dome is to be found in some Continental theatres at the back of the stage, which, when illuminated, gives the same illusion of space. This type of "invisible" ceiling, as it might be called, has several times been used by Mr. Ionides, notably at Encombe (COUNTRY LIFE, Vol. LVI, page 992), where white walls merge imperceptibly into the ceiling, producing an illusion of height in rooms that are, in reality, low.

The furniture here is of good mahogany and walnut pieces, and some fine pictures are on the walls. Over the fireplace is Raeburn's "Mrs. Jane Law," flanked by Reynolds' "Duke and



Copyright.

5.—WALNUT VENEER PANELLING IN THE LIBRARY, AND A BOOKCASE.

"COUNTRY LIFE."



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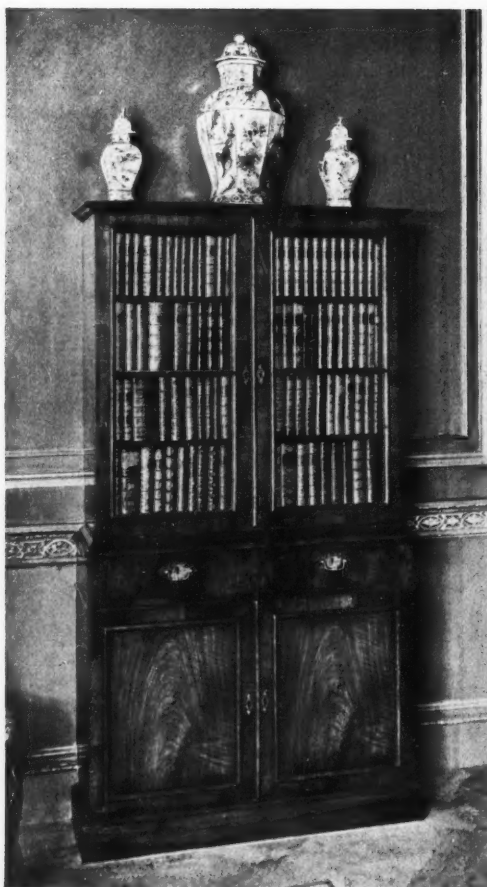
6.—THE STUDY: GREEN WALLS AND DULL GILDING.

"COUNTRY LIFE."



Copyright.

7.—THE LIBRARY: DEEP BLUE VELVET AND GREY BROWN WALNUT WALLS. "COUNTRY LIFE."



Copyright.

8 and 9.—THE WISDOM OF MANKIND.
A bookcase containing a lift for service or refreshment.

"COUNTRY LIFE."



Copyright. 10.—PALE LAVENDER, PINK AND SILVER WALLS; PINK HANGINGS AND PAINTED FURNITURE. "C.L."



Copyright. 11.—BEDSTEADS CASED IN VELLUM, LUSTRE SILK COVERLETS AND EMERALD GREEN BROCADE. "C.L."



Copyright.

12.—THE PRINCIPAL BEDROOM.

"COUNTRY LIFE."

Cream walls and embroidered taffeta curtains. The "keystone" of the dressing-table recess is a lamp.



Copyright.

13.—SEPIA LANDSCAPE PAPER IN A BEDROOM.

"COUNTRY LIFE."

Duchess of Dartmouth," painted in 1759. Opposite the fire place is one of Constable's oil sketches of the opening of Waterloo Bridge.

The library (Figs. 5 and 7), executed by Osborne, is treated with walnut. Here, again, the wood is a veneer on laminboard, as regards the panels. This use of wood, whereby full advantage is taken of its figure, is a development of three-ply work—the old name of laminboard. More use has been made on the Continent than in this country of the practice of adding a fourth, decorative, veneer to three-ply. There, some modern rooms are entirely lined with flat veneer on laminboard. The size of some of the panels in this room represents a considerable achievement on the part of the manufacturers of the board. In this room the same lighting system has been used as in the dining-room, the high coved ceiling being of a powdery pink, which fades to white when the lights are full on. The curtains are of deep blue velvet. An interesting feature is the use of engraved glass. Over the fireplace is a long panel of mirror engraved with scenes taken from old Dutch prints of shipping, though this has unaccountably disappeared in the photograph. However, the effect is well seen in the glazed bookcase, designed for the reception of books of the less sightly type. Here, as elsewhere, the glazing is the work of Opperman. Over the chimney-piece is a charming picture, of rich tones, attributed to Nicolas Maes.

The study (Fig. 6) is a survival of the earlier decorations, executed by White Allom, and is more nearly a period room, in the common acceptance of the term. The walls are of a dark rich green, picked out with dull gold. An interesting *gros-point* panel hangs over the fireplace. A feature is the lift, concealed in a disembowelled bookcase (Figs. 8 and 9). As the room adjoins the dining-room, and the lift the door, it can be used for service of meals or, as our photographer has aptly suggested, for the provision of occasional refreshment under cover of intellectual provender. The conception is, probably, a development from biblo-cigarette boxes.

The bedrooms each have a character of their own. The principal bedroom (Fig. 12) is all of recent contrivance. Of Georgian form, and painted a light cream, a dressing-table is contrived between the windows, with three mirrors arrayed in an arched recess, the "keystone" of which is a lamp. The knobs of the drawers are of green ivory. In another corner

the washstand is similarly accommodated. The curtains are of creamy embroidered taffeta, the bedspread Indian embroidery on silk, and in the rugs cream, pinks and greys predominate. The bed is of burr walnut veneer.

The small bedroom shown in Fig. 13 is hung with a modern landscape paper of light sepia colouring, from the works at Rixheim, Alsace. For a room intended for occasional use only no more enchanting kind of wall treatment has been devised than the landscape papers of a hundred and twenty years ago, of which the types are still being reproduced in this factory.

The bedroom shown in Figs. 10 and 11 preserves its former Louis XVI wall treatment, now painted a very pale lavender pink picked out in silver. This fairy-like colour *motif* is developed in the furnishing. The beds are sheathed in vellum edged with a red and a silver line. The furniture is mostly of Italian painted pieces. The bedspreads are of lustre silk, the sofa covered with an emerald-green brocade, and the curtains a pink taffeta.

Half of a decorator's battle is to know what firms of craftsmen will best execute his ideas. To them the credit is equally due. Some have already been alluded to: others deserving congratulation are Maples, who have provided the curtains throughout. The elaborate fringes, as rich as any used on the furniture of William and Mary's reign, are in every case by Smarts. All the sofas are by D. S. Mann, and the brocade, for the most part, from the Spanish Art Galleries. The electric-light work has been in the hands of Tredegars, with the exception of the heating fittings, one of which is seen in Fig. 12, which are by Metro-Vick, Limited.

What general ideas can you and I derive from these schemes of decoration? We may be limited to cretonnes, where silks have been used here; to paint, in place of woodwork. The outstanding moral seems to me to be, "Do not let your decoration overwhelm yourself." Each of these rooms is incomplete without somebody in it. Each has been visualised as a background, the colours kept light and in fresh harmonies. The colours used are clean, the wall spaces as untroubled as circumstances permitted. But no room is predominantly of a single colour. It is tone that controls each room. Thus, with light-toned walls there are light-toned stuffs and furniture. So long as the tones are related, the moral is that you can mix your colours as you like. And, above all, do not be too "fun."

CHRISTOPHER HUSSEY.

"A LADY OF ADVENTURE"

Memoirs of Mrs. Letitia Pilkington, 1712-1750. Written by herself, with an Introduction by Iris Barry. (Routledge, 15s.)

CERTAINLY adventures are to the adventurers, in both senses of the word, and Mrs. Pilkington, who calls herself somewhere "a lady of adventure" had little to complain of on that score. She had, for instance, the rare distinction of sleeping in Westminster Abbey, though for one night only, and on the pulpit cushions rather than among the great. It must, too, have been a considerable adventure in itself to be an intimate friend, despised and petted, praised or beaten, as the mood took him, of the great Dean Swift. To him she owed a great deal; what she had to tell of him helped to sell her books and has given them their only real value, and from him she learned what little she knew of her trade, being "sure of a deadly pinch" whenever she made use of an inelegant phrase. She had the sense, however—in a certain sort of sense she excelled—to rejoice in her chastisement:

I am convinced, had he thought me incorrigibly dull, I should have escaped without correction; and the black and blue flowers I received at his hands were meant for merit, though bestowed on me.

It is small wonder that Thackeray, as Miss Barry remarks in her dashing, if debatable, Introduction, helped himself freely to Mrs. Pilkington's stories of Swift, and that all his biographers have been indebted to her, for she knew him when his sun was setting, and there were not many among his intimates likely to be "takin' notes." Hers are, too, those chance sidelights on character which are the most illuminating, those thumb-nail sketches on an odd leaf of the artist's notebook which tell more of the sitter than the finished portrait which she never attempted. In spite of her admiration for him, she can admit that he was "sometimes very rude even to his superiors," and some of her anecdotes show him, more plainly than one imagines she intended, as a singularly odious old man; though she does not seem to guess the disappointment and brain-sickness which might have excused him. But his whimsical charity and odd

astuteness are equally her concern, and she has enough breadth of mind to appreciate them:

The Dean came to dine with us in our Lilliputian Palace, as he called it; and—who could have thought it?—he just looked into the parlour, and ran up into the garret, then into my bed-chamber, and library, and from thence down to the kitchen; and well it was for me that the house was very clean; for he complimented me on it and told me: "That was his custom; and that 'twas from the cleanliness of the garret and kitchen he judged of the good housewifery of the mistress of the house; for no doubt but a slut would have the rooms clean where the guests were to be entertained."

Letitia's invidious position as a divorced wife, a woman of no means, no reputation, and some pretensions to wit and literary ability, brought her in touch with all sorts and conditions of men and women. She could swallow an insult, as her faithful old friend, Colley Cibber, advised her to, accept the society of servants without resentment because of their knowledge of the doings of their masters and mistresses, attack an enemy with the vilest insinuations, or blackmail subscribers into supporting her literary efforts; yet she would busy herself for some unfortunate woman and use her wits as keenly in her case as in her own; and when some noble patron or charitable gentleman put a guinea or two in her hand—and what a nice discrimination she had as to the manner in which such favours should be conveyed—her ingenuous joy positively endears her to the reader:

I had forgot to tell my readers that rejoicing at my success, when I returned from his house, I threw the two guineas up, and had the misfortune to lose one in the chink of the room; the board my landlady would never permit me to remove, lest, as she said, I would spoil her floor.

She had, in the course of her endless pursuit of favours, the luck to meet—but almost always in a fashion which only a thick skin and the brazen brightness which her portrait suggests could have made tolerable—many of the great figures of her time and the wit to record the fact, though not always with much discrimination. She draws a pleasant picture of

Richardson, whom she saw once, and, incidentally, of her own gift of blarney.

I met a very civil reception from him; and he not only made me breakfast but also dine with him and his agreeable wife and children. After dinner, he called me into his study, and showed me an order he had received to pay me twelve guineas, which he immediately took out of his *escritoire* and put into my hand; but when I went to tell them over, I found I had fourteen, and, supposing the gentleman had made a mistake, I was for returning two of them; but he, with a sweetness and modesty almost peculiar to himself, said he hoped I would not take it ill that he had presumed to add a trifle to the bounty of my friend.

I really was confounded, till, recollecting that I had read *Pamela* and been told it was written by one Mr. Richardson, I asked him whether he was not the author of it. He said he was the Editor: I told him my surprise was now over, as I found he had only given to the incomparable Pamela the virtues of his own worthy heart.

Her *Memoirs* are in three volumes, and by the third her powers are failing her a little. Here and there she is a trifle incoherent, a little lacking in the indomitable spirit of the earlier volumes, that spirit which made one inclined to agree—thinking of ourselves—with her own thesis, that:

Perhaps Nature in her prime creation was productive of more strength and beauty, even in the mind, than at this time, when luxury and excess pull down our rosy-cheeked youth, emaciate their bodies, and enervate their understandings; for mind and bodies are so loosely united that whatever affects the one must of consequence affect the other.

At times, the reader positively dislikes her for her "push," her opportunism, her malevolence; but the last impression is one of pity. Her *Memoirs* are eighteenth century in spirit, in language, in coarseness and affected modesty. They have patches of really valuable reminiscence and, beyond that, a certain human interest as, allowing for the tricks of the writer's trade, the history of one who cut a figure in the shabby underworld of her day.

A Cruising Voyage Round the World, by Captain Woodes Rogers. (The Seafarers. Cassell, 12s. 6d.)

WILLIAM DAMPIER, the navigator, included in his "Voyages, published in 1699, three extracts from the writings of his "worthy and ingenious friend Captain Rogers." There is little doubt that this Rogers was the man under whose command Dampier sailed on a privateering expedition in 1708. In this book we have Captain Woodes Rogers's account of that expedition, and very interesting it is. Hitherto, Rogers has been one of the nebulous figures of history, a sea captain of whom too little was known; but Mr. Manwaring has admirably pieced his life together in an Introduction which is itself a contribution to maritime history. He was a fine character, this Captain Woodes Rogers, and he begins his narrative by stating that, instead of imitating "the stile and method of Authors that write ashore, I rather chuse to keep to the language of the Sea, which is more genuine, and natural for a Mariner." He was genuine and natural all through his story, and we learn how he set out, with a crew of "tinkers, taylors, hay-makers, peddlers, fiddlers etc.," and a commission from the Lord High Admiral to wage war against French and Spaniards. A recent Act of Parliament had restored the old spirit of adventure to privateering by transferring the whole interests in prizes to the owners and the crew, and removing the provision which granted the Crown a fifth of the proceeds of any expedition. But Rogers was not actuated solely by desire for gain; he realised that by striking at the French and Spanish sources of revenue in the West Indies he would be directly helping England in the War of the Spanish Succession, which was then in progress. His fleet was small, consisting only of two merchant ships, one of 320 tons, the other of 260 tons, but it was sufficient. He regulated his proceedings with great care, seeing to it that all his actions were ratified by a committee of officers, and he seems to have dealt very efficiently with a sometimes turbulent crew. The voyage was full of adventures, and they are related with humour and real powers of observation. Among other incidents is the rescue from Juan Fernandez of "a man cloth'd in Goat-Skins, who looked wilder than the first owners of them," who turned out to be Alexander Selkirk, and Defoe undoubtedly drew much of his material for "Robinson Crusoe" from Rogers' journal. We read also of the sacking of St. Jago de Guaquil, the capture of the Manila ship, the fight with the 900-ton "brave, lofty new ship Bigonia," the rounding of the Horn, and there are many descriptions of such places as Batavia, where the women were "many of them handsom, but in general amorous, and unfaithful to their husbands or others, being very apt to give Poison, which they do very cunningly." It is good to know that his share of the plunder on the voyage was £14,000, and every penny of it was fully deserved. This is the first of a series called "The Seafarers Library," and if the subsequent volumes are as good, the series will certainly be worth while.

H. P. M.

Possible Worlds and Other Essays, by J. B. S. Haldane. (Chatto and Windus, 7s. 6d. net.)

WE live to-day in a world largely dominated by applied science, and we are uneasily conscious that progress in any direction is, in the end, dependent on a scientific approach to the problem, whatever it may be. Yet, with all this, we are most of us unfamiliar with what may be called the scientific mind, and are as likely to undervalue as to overrate it. Mr. J. B. S. Haldane's book is a splendid specimen of the way the scientific mind works, its admitted strength and its, to those of other ways of thought, no less profound weaknesses. Once science becomes a religion to its devotees, they become capable of the profoundest intolerance. The world has, in the past, experienced the tyrannies of dynasties, of soldiers and of priests. Mr. Haldane's book leaves us with an uneasy suspicion that persecution by professors is to come. He has sincerity and vision, the essentials of the Torquemada touch! In those essays which deal popularly with scientific and medical subjects, it is fair to say that he is easily the best exponent of advanced popular

science we possess. The book is undoubtedly sound and stimulating to the mind. We see not only the mechanism by which research workers strive to reach their goal, but we envision the mental attitude, the utter selflessness of their search for their particular speck of abstract fact or truth. He has sketched here and there the possible future effect of modern discoveries, and in reading these essays one recovers some of that stimulating thrill that made many of H. G. Wells's earlier stories so exciting. Where he deals with science in its proper place the essays are excellent reading, where he allows fancy to take him out of his depth, that is to say, where he applies his own personal scientific point of view to politics and religion, we must regret it, and trust that in these matters at least, he is not speaking for science in general.

Sundry Big Gentlemen, by Marjorie Bowen. (The Bodley Head, 15s.)

WHETHER in historical fiction or historical biography, Miss Marjorie Bowen's pre-eminent gift is to make dry bones live. In the six biographical studies contained in this book, her *flair* for pageantry, romance and human interest is as unerring as ever; and these biographies will enthrall most readers as if they were fiction, for few of us know much, if anything, of her subjects. She begins with Frederic II of Hohenstaufen (1190-1250), and ends with Maurice de Saxe (1696-1750). In between come Louis XII of France, Sebastian of Portugal, Gustavus Adolphus of Sweden and Charles II of Spain. All the studies are interesting, but perhaps the best are those of Gustavus and Frederic; for, given any real nobility in her subject, Miss Bowen may be trusted to feel and communicate to the full the genuine thrill of emotion. She falls in love with whatever is lovable, great or touching in her subject; and she has, as in her novels, a picturesqueness of description, a vividness of phrase that carry the reader happily along. Somewhere Sir Augustine Birrell has complained, concerning historians, that "unless they have good styles they are so hard to read, and if they have good styles they are so apt to lie." But Miss Bowen, by choosing subjects that (because of the paucity or confusion of the facts concerning them) leave much room for the exercise of a sympathetic imagination, neatly combines as much truth as is available with an irresistible readability.

All or Nothing, by J. D. Beresford. (Collins, 7s. 6d.)

THE subject of *All or Nothing* is no less than the tremendous question, "What shall it profit a man if he shall gain the whole world, and lose his own soul?" As a subject, and in a modern setting, Mr. Beresford makes the question newly interesting; the thoughtfulness and distinction of his mind ensure that. How many of us, for example, have ever thought of this point (brought forward by a newspaper magnate who is being urged to "love" his fellow-magnates): "There are some things, you know, Christ did not have to suffer for, the humiliations that he'd have had to endure if he'd been born and brought up among the Pharisees, for instance." Such new lights are plentiful in the book; yet there is a certain lack in it, too, for interest in his subject has tempted Mr. Beresford to forget a sound principle once summed up by Mr. Arnold Bennett, to the effect that, while style, plot, invention, originality of outlook, wide information and wide sympathy all "count" in a novel, "none of these counts anything like so much as the convincingness of the characters." James Bledloe, the hero, who is a millionaire by birth but a mystic by nature, is convincing as a mystic but not as a man; and Katherine, his wife, merely affects us unpleasantly, not only because of the number of her infidelities, but because of the casualness of them. James's own brief dallying, too, with an "affair" is astonishingly out of keeping with everything else that we are told about him. In fact, it is almost as if Mr. Beresford had said to himself, "I will put in an 'affair' every few pages, because that will induce them to read on till they get to the part that I really want them to read." That part begins when James finds himself, and gives Mr. Beresford the chance for a striking and persuasive argument on the theme that the spirit of man is a force capable of being used to immense effect without having to flow through any well worn channel of religious practice or belief.

Daphne's In Love, by Negley Farson. (Methuen, 7s. 6d.)

DAPHNE is a Chicago stenographer, she is eighteen, lives with her girl friend Ivy, and works for the Eureka Motor Truck Company, of whose sales manager, Steve Brinton, she becomes the secretary and eventually the wife. Yes, in its *dénouement* it is a happy story, though it might have been truer to life to have ended the book with Daphne thinking hopefully of a new lover. These Daphnes have a long string of "affairs." When men take them out they pay the "entertainment tax." They think vaguely of marriage, a home and children, but they surmise there is a terrible gap between being married and just having a good time. There are no mothers and fathers in this very modern novel—all separated or divorced, I suppose. There is no background of home. Daphne, who is rather a nice girl, is in terrible need of family affection and support. While business affords scope and life-interest to the young men, it really means nothing to the young women, and though the latter do their work efficiently they are quite lost in it. They are forced to find self-realisation through sexual adventures. Negley Farson has written this study of the American business girl with considerable delicacy and restraint, but it may well be read in conjunction with certain less restrained passages in Upton Sinclair's "Oil" where the morals of the younger generation are depicted. The penalty of developing a highly artificial civilisation seems to be that human beings find it more and more difficult to fulfil their natural functions. So they try to make escape through petty pleasure. Negley Farson's novel is uncommonly valuable as realism. The scene is Chicago, but it might just as well have been New York or any other large American city. It would not be true in London, because, although we follow America's lead, we still preserve our much decried, dull, suburban home life. *Daphne's in Love* should be read by students of our time.

STEPHEN GRAHAM.

A SELECTION FOR THE LIBRARY LIST.

A TOUR IN SOUTHERN ASIA, by Horace Bleakiey (Lane, 12s. 6d.); ON ANCIENT WAYS, by Lady Sybil Lubbock (Cape, 7s. 6d.); BYRD, "MASTERS OF MUSIC" SERIES, by Frank Howes (Kegan Paul, 7s. 6d.); FICTION.—ISLANDERS, by Peadar O'Donnell (Cape, 6s.); WILLIAM COOK—ANTIQUE DEALER, by Richard Keverne (Constable, 7s. 6d.); IRISH VIGNETTES, by Ella MacMahon (Lane, 7s. 6d.).

STOREHOUSE AND BARN



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THE TITHE BARN AT BRADFORD-ON-AVON.

Country Life.

As long as agriculture has existed there have been barns or granaries in which to store the produce of the land. Whenever we read of sowing seed and reaping harvests we read also of gathering the grain into the barns ready for use when needed. Great granaries can still be found, such as that at Daras, which must have been in use long before the Christian era. In very early Saxon times grain seems to have been stored in the lord's hall itself; and there is at least one instance of a barn which became a church, and in an account of the death of St. Columba in Iona it states that "he went to bless the barn."

To us the interest is centred in those wonderful old buildings which we find all over England to-day, and which we ought not only to turn aside and examine, but which should be painted and photographed before it is too late, for it is improbable that the barns of to-day and yesterday will survive to-morrow; even now they are giving place to hideous, if more useful, erections. Every effort should be made to preserve our old barns, but the march of modernism will sweep them away in its stride, and meanwhile all we can hope for is that some record should be made of their beauty, to show future generations of what the country could once boast.

At present, however, we may still come across great thatched barns, beautiful features of the changing countryside; and it is with sorrow and anger that we see them defaced. I have in mind

one large barn at the end of a village, which is literally built of lumps of chalk from the downs around, and deep thatched, and which has had one of those useful, but ugly, blue and yellow "Safety First" motor notices fastened to the centre of its old wall.

And elsewhere the old timber or marl walls of a barn have been roofed in corrugated iron. How are the mighty fallen! Every farm has at least one barn, and the farms are still numerous in England. There are many relics of ancient days, and the great tithe barns remind us how much of this country was once abbey land, and also that for centuries tithe was payable in kind. The abbeys and monasteries were some of the principal landlords, and were also, naturally, the greatest gatherers of tithe. So a tithe barn denotes that once that farm was a grange of some neighbouring abbey, where it was necessary to have room to store an immense amount of material which the tenants would pay.

One of the four abbesses who, by virtue of their office, ranked as baronesses of the kingdom was the Abbess of Shaftes-

bury, and the granges of this abbey can be found over a wide area in the west. The famous tithe barns at Bradford-on-Avon and Tisbury both belonged to Shaftesbury Abbey.

Many of the older barns resemble churches in their plan. They have transepts, beautiful porches, ecclesiastically shaped windows; sometimes there are sculptured ornaments, or remains of what appear to be chapels.



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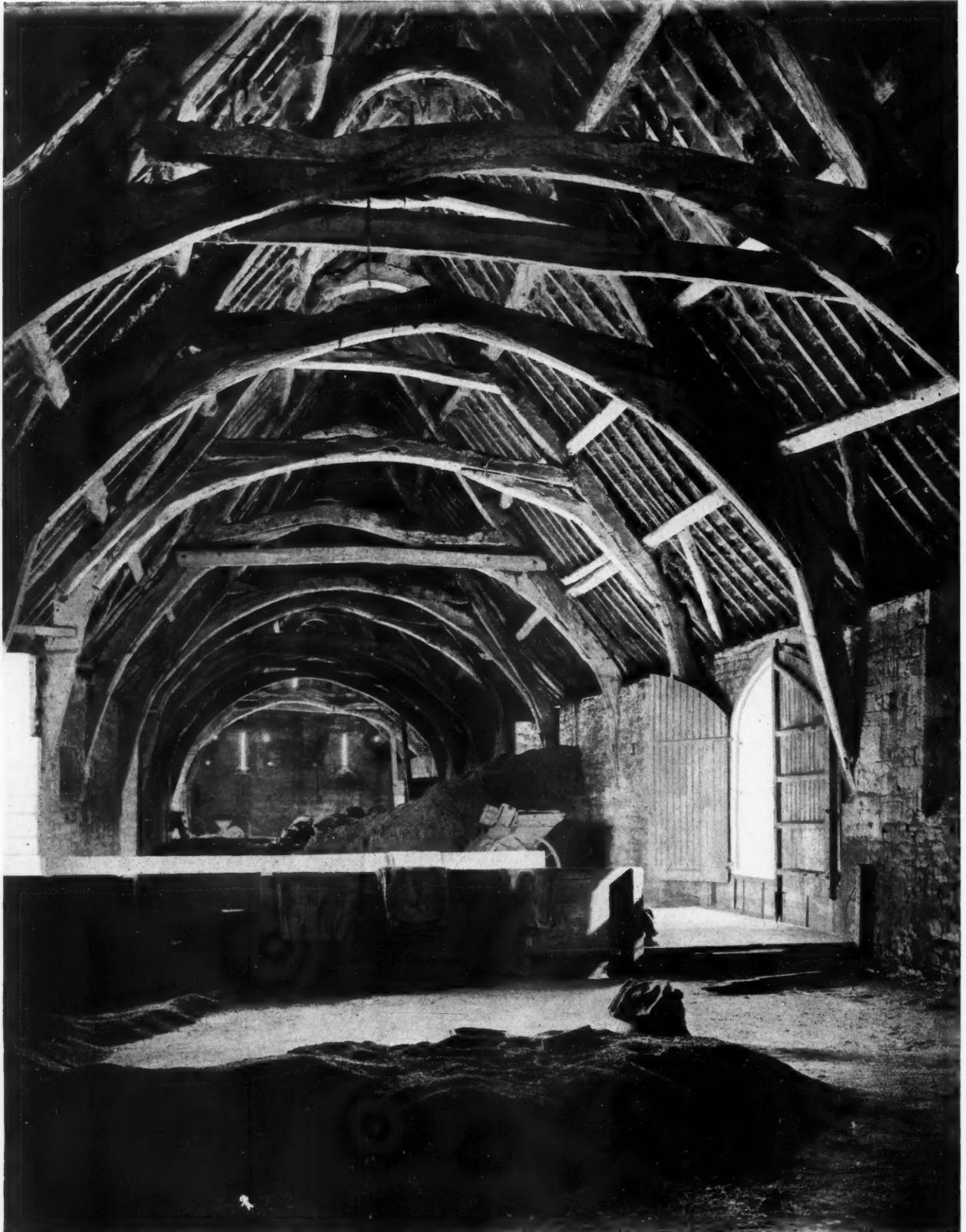
ABBOTSBURY BARN, DORSET.

Country Life.

The tithe barn belonging to Barton Farm at Bradford-on-Avon is early fourteenth century, and lies under a hill a little way out of the town, and is second only in attraction to the Saxon church there. The grand old oak roof is tiled, but the tithe barn at Place Farm, Tisbury, is thatched, and is larger and, in some ways, more interesting, because it still forms part of a most rare group of farm buildings on the original plan; it is approached by a magnificent gateway of the thirteenth and fifteenth centuries, with external stone stairs, and is attached to a farmhouse, which has already been fully described in *COUNTRY LIFE*. This barn also stands under a hill and close to the road, and can be seen from the railway, from which it is a most striking object with the fresh thatch on the long, deep roof. The barn runs the whole length of the eastern side of the farmyard, being 188ft. long, and has thirteen buttressed bays and two great porches.

The village of Lacock is well known to all lovers of the picturesque for its fine old timbered houses clustered round the far-famed abbey; this, of course, has its fourteenth century tithe barn, which is very noticeable because one end is on a slant to the long walls, and it was evidently built in that unusual manner to fit into the plot of ground, and to come into line with the angle of the road which was already there.

At the Dissolution the family of Seymour did rather well out of Church lands in Wiltshire, and became possessed of a house at Allington, near Chippenham, where a large barn, close to the road to-day, once formed part of their house, and this is sometimes pointed out as the birthplace of Lady Jane Seymour, afterwards Queen of England. While the barn at Wulfhall, near Marlborough, has been thought by some to be the actual scene of her marriage, the ceremony is more likely to have taken place at Windsor. Henry VIII was certainly entertained in



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THE GREAT BARN, TISBURY.

"COUNTRY LIFE."

this barn, and in it were celebrated great festivities in honour of the marriage. Aubrey writes of this "very long barne," where, in 1536, was the "wedding kept for Queen Jane," and we can read in an old account book that—

31/6 was paid to Cornish the painter for dyvers colours by him brought for making certeyn fretts on canves for my Lord's barn and house at Wulfhall agenst the King's coming thether (in 1539).

There are many barns in existence which belong to farms which never were abbey granges, but which are of great size, bearing evidence of the prosperity of England in the olden days. There are others not so large, but which, by reason of their position or structure, are things of great beauty. Such a one is to be found at Coombe Bisset, near Salisbury, the building being reflected in a shallow ford in the middle of the village; while out on the heart of the Plain there are many old farmyards with timbered barns standing among cottages built of white mud with chequerwork of flint or old black beams, against

whose white and grey walls flame poppies, or deep blue delphiniums, or the blossom of fruit trees.

In other places barns will be built of the local stone, and roofed with the same, stone which may take on a rich green tint flecked with brown as soon as it is exposed to the air; or stone which is always grey and cold, and loosely piled, but on which valerian grows in many colours, or near which the fuchsia bushes flower. At Leigh, near Tonbridge, is a well known "Old Barn" with a wonderful timbered roof and curious rafters; while another relic of the past can be seen just outside, in the shape of a pair of stocks!

On the very border-line of Hants and Wilts is the village of West Dean, where there is an early sixteenth century barn, not very beautiful except for the mellow colour of its old brick walls with curious buttresses, but it once belonged to Mottisfont Abbey, and later on was, probably, used to shelter deer from the New Forest close by.

M. K. S. EDWARDS.



Sydney Pitcher.

INTERIOR OF BARN AT GREAT COXWELL.

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AT THE THEATRE

SALTS ATTIC AND VOLATILE

IT is a good novel of which a chapter begins: "It was a hot day in August and the little court-room was crowded." It is a good play in which any bachelor possessing a suite in the Albany has himself dressed for dinner and then tells his man not to wait up. It is a good library which contains lots and lots of this sort of novel; Mrs. Henry Wood, alas, only wrote thirty-five of them, seven of which I am keeping for my old age! It is a good theatre which presents plays in which valets wait upon, but not up for, their masters. The St. James's Theatre is obviously a good theatre because its tradition is made up almost entirely of this kind of play. Playgoers in the days of Sir George Alexander felt "safe." To begin with, everybody was in evening dress on both sides of the curtain. There was the rabble in pit and gallery, but boxes, stalls and circle shrugged their shoulders with contemptuous tolerance as indicating that a certain amount of rabble is unavoidable and, provided it keeps its place, not unpleasant as background to social splendour. But rabble behind the curtain? Oh, dear, no! In the course of a long theatre-going experience I do not remember ever having seen at the St. James's Theatre any play about the middle-classes. I doubt if they have ever been mentioned! The tradition of the St. James's Theatre knows two classes only—that which dresses for dinner and that which dresses it, but, being forbidden to wait up, leaves it to undress itself and get into bed as best it may. How the lower class employs its time when not waiting up is something unglimped by the St. James's Theatre dramatists in their wildest flights of imagination. All that was in the reign of Alexander the Great. Under Gerald the First, the old order changeth, giving place to the same thing all over again. Only, in accordance with modern taste, dramas of the tall order have been allowed to impinge upon dramas of the tall hat. Valet is spared sitting up till its eyelids will no longer wag, for the sufficient reason that its seignior has a good night's work of burglary, blackmail or what not before it. To the menials, annunciatory and message-bearing, has been added what one might call the higher riff-raff—police-inspectors and the like. The tone is, possibly, a trifle lowered, but tone remains. One remembered colloquy still enchants me: "MAN—'Is your Lordship going out this evening?' Master—'The Opera, Timmins. The pink lining. Two pairs of gloves.'" There spoke the old St. James's Theatre in the fulness of its glory. The declension to modern taste is shown in the colloquy which I imagine took place between Owen Heriot, one of the heroes of Mr. Walter Ellis's "S.O.S.," and his valet: "VALET—'Goin' anywhere partickler this evening, gov'ner?' HERIOT—'Just Bunburying. Motor-coat. Tell Hogg I'll drive myself.'"

And now you probably want to know who and what and why Owen Heriot is. I will do my best to answer the first two. Owen Heriot, impersonated by Sir Gerald du Maurier, is Eton and Oxford. He is the father of Alan Heriot and the bosom friend, at Eton and Oxford, of the Right Hon. Sir Julian Weir, M.P., Chancellor in the next Government (adumbrated by Mr. Herbert Marshall). The budding Chancellor is the father of Judy, who is in love with Alan. The wives of Heriot and Weir, and the mothers, consequently, of Alan and Judy, are deceased. But Weir has married again, wherefore this play. Now, though Alan is a young man of impeccable manners—except when Mr. George Curzon makes him sit on the sofa with his young woman and, in his emotion, cross his legs so violently as

almost to kick her in the face—Sir Julian positively will not hear of him as a son-in-law. For why? as the classes unrepresented at the St. James's might ask. Because, some decades ago, Alan's mother, the late Mrs. Heriot, was mixed up with what was once known as the Kerensky Scandal. For a whole act and a half we sit shuddering, wondering what fearful sin it can have been, the taint of which has been inherited by this unfortunate young man. And it is with a little disappointment that we ultimately learn of nothing more shocking than that the late Mrs. Heriot had made off with a rope of the Kerensky pearls. On her death-bed she had cried out for Lady Weir, imploring her in the accents beloved of Mrs. Henry Wood to "speak." But Lady Weir turned a deaf mouth and spake not. All this, of course, happened years earlier and is imparted to us by the playwright with the maximum lack of skill. When the curtain goes up, Owen Heriot and Lady Weir are discovered late at night at a small wayside hotel. Heriot's design is fell, and we learn that it was to ensure the success of his fell design that he became the lover of Lady Weir. His plan, to put it baldly, is this. If Lady Weir will persuade her husband to consent to the uniting of the two young hearts, he will return her ladyship next morning safe and sound, and Sir Julian need never hear anything of the escapade. But if her ladyship refuses to persuade the budding Chancellor, he—Heriot—will blazon Lady Weir's indiscretion and drag her name through the court which concerns itself with Admiralty, Probate and Divorce. Now, audiences at the St. James's Theatre realise perfectly that a man who divorces his wife thereby loses his mastery of finance, and that if Sir Julian casts off Lady Weir he must at the same time abandon hope of the Chancellorship. The inhabitants, let us say, of Mars might deem curious what we earth-dwellers consider to be the qualifications and disqualifications of governorship. But let that pass. It is settled in the world of the St. James's Theatre that pearl-stealing is a hereditary vice, and that statesmen who divorce their wives lose their grip on the multiplication table. Lady Weir puts up a good fight, says she won't have any of the marriage, and that Heriot can do his worst. After which she bangs the door and goes virtuously to bed. It is the last we see of her, for she dies in the night of heart disease. Indeed, we might have suspected something of the sort, for on the way down to the country inn

she has stopped at a chemist's in Tonbridge to buy a bottle of sal-volatile, produced, as they say at inquests, in the course of the act. But Heriot does not know of the demise. He has spent the night in the sitting-room and, synchronously with the maid's discovery, is heard opening the throttle of the motor car which is to bear him to Combe Place, Sir Julian's country seat.

When the second act opens, Sir Julian has identified his wife's body and brought back her jewel-case, which, it appears, must accompany ladies in all circumstances. Among the jewels is the bottle of sal-volatile. Sir Julian retires to an inner room, ostensibly to put off his public meetings, but really to allow Judy and Alan to have that little love-scene as the result of which Alan feels a little faint. "Now, where did I see a bottle of sal-volatile?" muses Judy, and, after reflection, remembers that it was in her stepmother's jewel-case. So she gives the sal-volatile to Alan, who, though feeling a little faint, is still determined to fly to Paris by the very next plane and start elephant-hunting in the morning. At least, one always believes that to be the activity chosen by people who have "got to get



MISS GRACIE FIELDS.

away, right out of it." Sir Julian re-appears, and, in the mind's eye, we hear the tooting of Heriot's motor car. He is announced. The scene now becomes complicated, for the reason that Sir Julian does not mention to his bosom friend from Eton and Oxford that he has that morning lost his wife. However, the news leaks out. Heriot is so obviously over-anxious that his friend should avoid an inquest that Weir's suspicions are aroused. Both sal-volatile and Tonbridge come into the argument, but Heriot does not give himself away. They turn on the wireless to find out whether the news of the death has reached 2 L.O. All they hear is: "Sussex—54 for 6 wickets." The news items are obviously over. Then this occurs: "S.O.S.," announces the announcer, "a chemist at Tonbridge desires it to be known that a bottle of sal-volatile sold by him yesterday is believed to have contained poison." He repeats this. Weir locks all the doors of the apartment. "Were you and my wife at Tonbridge yesterday?" he asks Heriot. Or words to that effect. "No," says Heriot stoutly. "Then the bottle of sal-volatile found in my wife's jewel-case and which she purchased yesterday can't be the poisoned bottle?" "Of course not," says Heriot. "Then you don't mind your son dosing himself with it?" pursues Weir. Dramatic collapse of Heriot. "You are a swine!" says the M.P., with cold contempt. "And you needn't worry about the poison." Here he produces the bottle from his pocket. "Alan hasn't taken any!" Ultimately the young fond hearts are united, and we ask ourselves why they were ever separated. It appears that it was Lady Weir who stole the pearls! In fact, when Sir Julian is reaching for his hat to go to the inquest, he accidentally touches a spring or something—from my seat I couldn't see exactly what—and the necklace falls out of the wall.

¶ The morals to be drawn from this amusing tragedy are many. Druggists, even at Tonbridge should know the

difference between sal-volatile, prussic acid and red lead. Budding Chancellors should be more particular about second wives. Blackmailers blackmailing out of the benevolence of their hearts should not immure themselves in country inns with ladies subject to heart attacks. Heriots should not go away for week-ends when budding Chancellors want to burke inquests on their relatives. I fancy that there are a lot more concealed somewhere, but these will do to be going on with. The acting was not up to the level we expect at the St. James's. Sir Gerald du Maurier seemed rather nervous and was distinctly below form, all of which may have been owing to the difficulties of production, always enormous in the case of an indifferent play. Mr. Herbert Marshall as the Chancellor with unintelligent views about hereditary taints was all the time pulling against too strong a tide. Miss Gracie Fields is still too near her great success in revue to have eliminated successfully all traces of that revue's intonations. But she is an interesting recruit, and, anyhow, one thanks Heaven for a new face. A capital piece of acting came from Mr. Herbert Waring, who played the innkeeper with the authority proper to Duncan, King of Scotland, which rôle, at the Court Theatre and wearing his present clothes, he would admirably sustain. But, possibly, the best playing in the piece was that of Mr. Griffith Humphreys as the Police Inspector; of Miss Grace Wilson as a consciously daft serving-maid; and of Miss Betty Stockfield as an unconsciously witless second heroine. Why on earth the young man and the young woman did not take their beloved parents' heads and knock them together, go to a register office and get married, and come back and knock their parents' heads together again, is one of those mysteries at which any playgoer unversed in the solemnities of the St. James's tradition might justifiably boggle. There is no grain of wit in the piece from beginning to end.

GEORGE WARRINGTON.

THE HORIZON

By REGINALD SANDERS.

THE little church was surrounded on three sides by an orchard. Plum trees grew among the gravestones close to its lichen-covered walls and stretched away to the nearest of the dykes that dissect that part of the Fen country. Through the orderly lines of trunks, from where I stood I could see away across the black winter earth of the plain to the far horizon, so straight and bare, lit by the red glow of the sun already set. A horse, a gate, a lonely house and its trees, a haystack—all things raised from the earth stood out with amazing sharpness, like a black frieze painted on the sunset. I had arrived in the Fens only that afternoon, and my senses had not become accustomed to that ever-present horizon.

Other than the horse, no living thing could I see in all the countryside, unless a thin spiral of smoke risen from a farmhouse, huddled close under three trees for companionship in its drear solitude, could be said to be alive. But stay; some sense other than sight drew my gaze to a shadowy form among the trees away to my right. Something was there that I had failed to notice before.

As the soft dazzle of the sunset went from my eyes and I came to see more clearly in the shadows, I made out the figure of a woman. She was hatless and was standing perfectly still. Her head was bent, as if she were looking at the ground—or was it a grave before which she stood? In that terrific, brooding peace of the churchyard I dared not move for fear of breaking the sense of being alone that was clearly upon her. Nor could I take my eyes from her. Tragedy was there, beneath all the peace. I could feel it in the air. A tragedy which left my mind untouched, but yet held me in its spell.

She moved, and came towards me. Her path to the road led past where I stood. I saw that her hair was grey, that her face was wrinkled and weathered by long hours in the fields, and that she was old. She wore a long, rough dress of faded blue, heavy boots, and a shawl about her shoulders. Her thoughts, if her straight, level, grey eyes were the mirrors of her thinking, were not of me. She gave me not a glance, and I doubted that she even knew I was there, for which I was glad.

When the churchyard gate had closed behind her and the sound of her slow steps had receded down the road, something more than idle curiosity drew me to the tree beneath which she had stood. There I found the grass-covered mound of a grave, headed by a small stone, on which was engraved:

HERE LIES BURIED JUDAS ISCARIOT ZUKOR
DIED 18TH JUNE 1919—AGED 32
THE ONLY SON OF MARY MAGDALEN ZUKOR
WHO DIED A BRAVE MAN.

Comment on the ambiguity of the inscription sprang to my mind, but was instantly quelled by something approaching

shame. Then, slowly, the awfulness of the names sank into my mind; and I stood as she had stood, and walked away with feet as leaden.

That night my host, the withered little clergyman who had tended his scattered flock of Fen-folk for close on forty years, had much to say. His lonely existence had stilled his tongue too long, and my visit gave him the first opportunity for months to talk on other topics than those of the drear locality. But when at last his running fire of speech spent itself, I told him of the woman I had seen in the churchyard.

"That would be Mary Zukor," he interrupted.

He seemed to lose his speech in thought, and for perhaps a minute he gazed in silence into the heart of the fire. Then he spoke again.

"I remember her first coming to the parish," he said. "I had only been here a few years then. She came from nobody knew where. A job was found for her at the Willow Farm, and she went to live there in a sort of converted barn, where she still lives."

"A few months after her coming a son was born to her. She wore no ring, nor was she ever heard to speak of her husband. Out of a wish to help her, shunned as she was by the people of the parish, I questioned her as to the child's father. All she would tell me about him was that he was a coward."

"Within a fortnight of the infant's birth, she was back at her work in the fields, taking her son with her. As the child grew, I can remember seeing her lay it naked in the sunlight on the soft earth, never going farther than a few paces from it, and constantly on the watch against the hawks."

"One day, when her son was a few weeks old, I came across her in the fields. She stopped her work and asked me to christen the mite. 'There's water in the dyke,' she said, 'It's as much God's as any holy water.'

"If I had any doubts, they could not stand against the pleading of her eyes. And my hesitation, when she told me the name of her child, was melted beneath the same insistence. There, beside the dyke and under the open sky, I christened him Judas Iscariot, the son of Mary Magdalen."

"The years, one much like another in my memory, passed quickly, and the time came when she took her son to the village school. He was immediately sent back to her. She took him again, and again he was sent away. Then she taught him herself. Taught him all she knew of the books, which was little beyond the slow-spelled Bible; and taught him all the lore of the Fens, which was much. Other things, too, it was said she taught him, for it was freely whispered beyond my hearing that she was a witch."

"At the hands of the people of the country she suffered much. Their treatment of her, in the main, was to shun her

and to keep their children from contact with her son. But it did not end there, and, try as I did to prevent it, she lived from year to year in constant persecution.

"Only one person prevented her from being driven from the Fens. That was Horley, the fierce old fellow who owns the Willow Farm, and in whose barn she had made her home. As cold and hard as the frozen Fen wind; as fierce of speech and manner as one of his own bulls; he yet showed her the scant kindness of letting her stay beneath his outhouse roof. She earned a bare existence for herself and her son by working in his fields.

"More than once old Horley was approached with a view to her being driven out. But those who spoke to him on the subject made no second attempt. They returned with tales that deterred others from attempting where they had failed.

"Years passed, and Judas Zukor grew near to manhood. For the woman to live her life without contact with her scattered neighbours was possible, but for her son to remain altogether remote from the other children of the village could not be. And he was known by every child within a radius of many miles as an arrant coward. Children, too young even for school, would drive him, a big-boned lad, from their paths with sticks and stones, and he would run and circle through the fields to avoid them. Only with animals was he without fear. There was never a bull at the Willow Farm that could not be scared into submission by his single-handed efforts.

"Things were no different when he grew to full manhood. He still deserved and bore the taunt of 'Coward.' Then came the war.

"Change is a long time taking effect in the Fens, and the fact of England being at war crept but slowly into our people's minds. But, once there, it sank deeply; more deeply, perhaps, than in any other part of the country. Here, where the people are so much of the land, anything threatening their heritage affects them profoundly.

"Young men started to go to the war. And some of them were killed or maimed quite early in the struggle. That brought the war even nearer to the people's hearts. More young men went away, and those who remained were looked askance at by the kin of those who had gone. It was not unnatural, in such circumstances, that Judas Zukor, the coward, should be baited to an even greater degree. And for that purpose people for the first time went out of their way to come face to face with him and his mother. It was no new experience for him, and it left him unmoved; but the effect it had upon his mother could be plainly seen in her eyes.

"Then, one day, all the countryside gaped at the almost incredible news that Judas Zukor had joined the Colours. When it got over its astonishment, it laughed. Of what use, it said, was a coward to the British Army?

"He himself being no longer there, his mother bore the sole brunt of the laughter. But if the taunting of her son for remaining at home had distressed her, the laughter at his going had an opposite effect. I can well remember the quiet smile of pride with which she received it. She would even find excuse for going into the village in order that she might force upon the ears of the village shopkeeper news of her son.

"And it was no mean news that was spread about the village from that and other sources. The Judas Zukor who had arrived at the small town of hastily-constructed wooden huts, set high in the Chiltern Hills, was a vastly different man from the Judas Zukor who had slouched through the village with his dry-eyed mother in the mists of an early morning towards the distant railway station. That he was a changed man was quickly proved to the doubtful satisfaction of a lean artilleryman, late of a neighbouring farm, who had greeted his arrival at the camp with his customary taunt. The artilleryman was the first patient in the paint-smelling camp hospital.

"But soon there came a change in the bearing of Mary Zukor. Her face no longer wore the look of unobtrusive pride, and she deliberately avoided the village and contact with its people. It was known that Sergeant Zukor had crossed to Flanders, but beyond that the people could learn nothing. There were those whose curiosity even took them out of their way to speak to her, but she would tell them nothing, and soon she was shunned as before.

"Then news came filtering through that caused eager whisperings from cottage to cottage. Judas Zukor had proved to be the coward they had all expected. He was in prison for desertion under fire. Just why he had not paid forfeit with his life, nobody could say.

"A year passed, and he returned to his mother's home. The army had no use for his kind, and he went straight back to work in the fields, where in those days help was sadly short. He would speak to none, and was taunted by many.

"It was in the fields that I first met him after his return. His expression was that of a man whose spirit had been broken beyond mending. I felt pity for his mother, and for him, and I spoke to him as gently as I could. Probably I was the only person, apart from his mother, who had ever done so. At first he treated me with suspicion, and was silent. But his silence gradually melted, and he spoke to me in the manner of a man haunted by fear—the fear that was born in his soul.

"In that manner he spoke of the Flanders plains, of how they were like *this*, and he swept his hand round the horizon. He spoke of a number of disjointed incidents in what had been

a life of living hell. Then he harked back to the time of his training in England, and he spoke of the Chiltern Hills, and into his eyes came a light that had no place in the eyes of a coward. He spoke of the 'high country'; of the great rounded hills, and the way a man could breathe great lungfuls of air and feel his body growing hard and stiff with strength. 'The high country,' he repeated many times; 'Why do people live where they can see *that*'—and again he indicated the horizon—'when there's the high country?'

"Then he spoke of other things, things connected with the Fens, and I saw the fear creeping over him again. I even asked him what it was that he feared, and he hung his head and would not answer, nor look me in the eyes, only waving dumbly towards the horizon.

"Another year passed. England was not only at war: her people were beginning to hate. Conscription had come, but Judas Zukor had been left alone to his work in the fields. Until the summons one day came for him to rejoin the Colours. 'Men must indeed be sorely needed,' folk said, 'for them to send for a coward.'

"He went, and the village waited for a repetition of the news they had previously expected and received. Mary Zukor avoided all. It was plain that she herself was now living beneath the weight of a great fear—fear of her son's fear.

"The time of Judas Zukor's second going was the time of the break-through on the Italian front, when a British force was sent to Italy to help to prevent a rout. And it happened that he was among those who went with that force.

"A bare outline of the events which followed was told to me by a man from the next village who was in the same company. Stationed for weeks at a time in trenches high on the mountain-side, Judas Zukor proved over and over again that he was not only capable of upholding all the qualities of the race, but that he was the bravest of the brave. Times out of number he risked his life to save the lives of men who lay wounded in the open; and for one piece of particularly daring rescue work, at a time when it seemed certain death for any to leave the shelter of the trench, he was awarded the Victoria Cross.

"Imagine the consternation in the village when that news arrived! Imagine the pride of his mother! It was in her every look, her every word—even her walk and the swing of her hoe in the fields showed her pride. An exalted pride that could not contain itself within her body.

"On the Sunday following the coming of that news, Mary Zukor, for the first time in all those years, entered the church. The people stared at her and whispered among themselves—and, I think, felt ashamed.

"Then came the blessing of the Armistice, and the return of the soldiers—those who did return. And with them came Judas Zukor. He came with a bearing that contained no trace of cowardice. I met him and spoke with him several times following his return, and truly he was a different man.

"But, as the days passed into weeks, and the weeks into months, I saw a slow but steady change in him. He was losing the straightness of his bearing, the directness of his gaze, and he was becoming less ready to talk with me.

"I did my best to learn from him the reason of his gradual return to what I feared would be his former hang-dog self, but I could gather little of the cause of the changes that were undoubtedly working in him. The only explanation he could give, if explanation it could be counted, was the old sweep of the horizon with his hand. I remembered his enthusiasm for the Chilterns, and his bravery in the Italian mountains, and I slowly formed the opinion that it was the horizon, within sight of which he had been reared, and to the sight of which he had now returned, that was the cause of his being unlike other men.

"After much thought, I approached his mother and told her of what my mind held. That she too was aware of the changes which were taking place in him, was only too evident. She listened in silence to what I had to say, and then she told me that his father, who was a coward, had also been of the plains.

"I suggested that she should move from the Fens to the hills, and I named a parish in the Pennines of which an old friend of mine had the living. She replied that she was of the Fens and was a stranger to the hills, but that if it would help her son she would go.

"At her request, I wrote to the friend I have mentioned, and he found a place for her to live, high in the rugged hills, and a task at which she might earn her living, and she and her son packed their few belongings and left the Fens.

"In two months she was back at the Willow Farm, to live again beneath old Horley's outhouse roof. And with her she brought the body of her son.

"She would tell me nothing, only thanking me again for what I had done. It was from the friend to whom I had entrusted her welfare that I learned what had occurred.

"Judas Zukor had once again proved his worth. A team of horses from the quarry at which he laboured had taken fright and had bolted in a street that was filled with children on their way to school. He had given chase and had reached the reins and had fallen. He had hung on and the horses had kicked him to death, but before he had died his weight had brought them to a standstill, and no child in that street was harmed.

"And now Mary Zukor works in the fields. Her life is the black earth of the Fens, and the horizon, and the grave of her son, who died a brave man."

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(31st. December, 1927)

CAPITAL SUBSCRIBED	£73,302,076
CAPITAL PAID UP	15,810,252
RESERVE FUND	10,000,000
DEPOSITS, &c.	358,662,544
ADVANCES, &c.	187,798,225

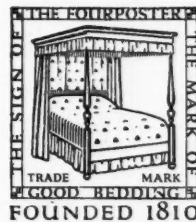
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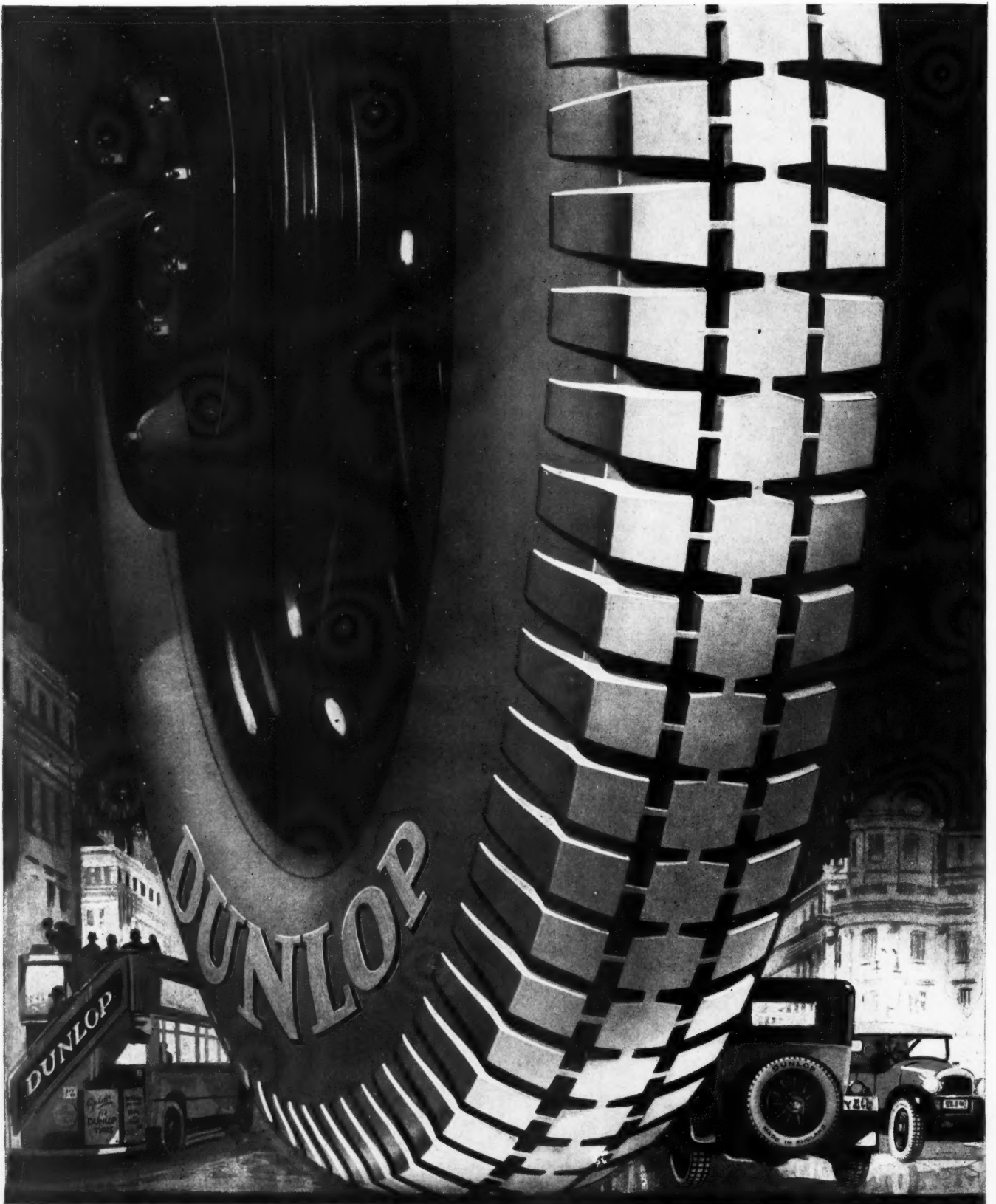
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CORRESPONDENCE

THE ROOK PROBLEM.

TO THE EDITOR.

SIR,—The majority of numerous correspondents who have lately written to me are agreed that throughout the country the increase in the number of rooks calls for some action. In nearly all cases they state that they would deprecate any indiscriminate slaughter, but are anxious that another season should not add to the already overburdened population. Many desire that the suggestion I have so often made, *viz.*, the destruction of the eggs, should be carried out. A Northumberland correspondent writes: "We lose hundreds of pheasant and partridge eggs annually, also young chickens and ducklings, and they dig up potatoes wholesale." Another correspondent states, "Fortunately, in one sense, the year 1927 was a wet one, and, consequently, our losses of eggs and young birds were smaller than usual, but if 1928 proves a dry year our losses will be enormous, for rooks have increased here very rapidly during the past few years." An agriculturist writes, "It is obvious that if the rook population is allowed to go on increasing a very large number of people are going to suffer. It is useless hiding the fact or trying to explain away the depredations of these birds." It is now generally agreed that we have far too large a rook population, and that it is imperative that repressive measures should be undertaken. What do we mean by repressive measures? Certainly not any irresponsible, reckless and wanton destruction, for such would only lead to very serious and disastrous results. In 1918 I wrote, "Any policy of extermination, or even general destruction, would, in my opinion, be a most short-sighted and unwise one on the part of agriculturists; at the same time, reasonable repressive measures are very desirable, for so long as rooks are as numerous as at present they will continue to be a source of considerable harm to cereal and root crops." A systematic taking of the eggs, or destruction of the nests, in districts where the birds are too numerous would probably be sufficient. If in a thousand districts one hundred eggs were destroyed in each, it would have a very important and immediate effect, for, presuming that only half of these hundred thousand prospective birds lived, which we may regard as 25,000 pairs, and each pair were to produce five eggs in 1929 and rear four young, we should have an addition to the rook population of 100,000. Thousands of farmers are now realising the losses in potatoes, clover and corn which they have sustained during the past year, and in the parlous condition of agriculture that obtains at present they cannot afford to run any risk of a repetition of such. In a like manner the depredations on game eggs and the young birds cannot be allowed to continue. The problem is no new one, and very drastic measures have from time to time been put into action. In the early part of the fifteenth century I find the following in the "First Parliament, xxvi of May, 1424. Cap. 19, James I of Scotland."

"Of bigging of Ruikes in trees.



FILLING-STATION AND GARAGE ON THE KINGSTON BY-PASS.

"For thy that men consideris that Ruikes biggand in Kirk Zairdes, Orchardes, or Trees, dois greate skaith upon Cornes: It is ordained that they that sik Trees pertainis to, lette them so big, and suffer on na wise that their Birdes flie away. And quhair it be tainted that they big, and the Boides be flowin, and the nest be funden in the Trees at Beltane the tres sal be foir faulted to the King (bot gif they be redeemed fra him, throw them that they first pertained to) and hewin downe, & five schillings to the Kingis unlaw."

I may explain that the meaning of the word "bigging" is building, and that of "skaith" damage. In districts where there is reliable evidence of damage and an increase in the number of rooks, it is, surely, incumbent upon owners of rookeries to see that repressive measures are carried out. If this is not done, then I fear many will take the matter in their own hands and in, consequence, we shall see reckless and wanton destruction, with serious and disastrous results.—WALTER E. COLLINGE.

BETTER FILLING STATIONS.

TO THE EDITOR.

SIR,—Motorists as well as lovers of the countryside will thank Mr. Adams-Aceton for offering a prize, through the Royal Society of Arts, for designs for more sightly petrol filling stations, as announced by you in this week's COUNTRY LIFE. I enclose a photograph of a garage, constructed during 1925-26 at a road junction on the Kingston by-pass, which seems to me to fulfil the conditions laid down for the competition, and to show how a service station can be made at the same time efficient and pleasant to see. It was designed by the proprietors, Messrs. Fox and Nichol, in conjunction with Mr. R. J. Minty, F.R.I.B.A. The house portion contains a shop, an office and a waiting-room where

light refreshments are obtainable, and on the floor above a business room and four rooms where the head pumpman and the caretaker live. In form, it is a cottage of simple traditional design, with a roof of old tiles. To the left is a range of frankly modern and efficient showrooms and workshops. A glazed roof projects in front of the cottage, and the petrol pumps are painted white so that they match the whitewashed walls, and are so placed that they give the suggestion of being the columns of a loggia. I understand that it is intended to ornament the oval plot of ground in front of the garage.—MERTON.

[The proprietors and architect of this garage are to be congratulated. Since it is on, at present, an open site—as, if possible, all such buildings should be—the designer was free from the necessity for relating the building to existing architecture. Nevertheless, the traditional requirements of a house have been expressed simply in the inhabited part, and the garage is so designed as to join it harmoniously. In the latter, the plain brick piers, the unaffected fascia-board and the long glass roof make up a perfectly satisfactory design which, at the same time, is efficient for its purpose. The treatment of the pumps is highly ingenious. The competition suggests that pumps should be screened. This is unnecessary if they are related, as here, to the building. We do not know how it is proposed to "ornament" the oval plot, but would suggest its planting up with hardy shrubs, such as berberis, bay, hawthorn, gorse, broom and bird cherry. A screen of vegetation is indeed preferable to a structural one.—ED.]

AN INDIAN HUNT.

TO THE EDITOR.

SIR,—I send you a photograph taken by me of the Lahore Hunt, which you may possibly care to publish in COUNTRY LIFE. The names, from left to right, are: Captain E. W. Langlands (Deputy Master), Captain A. G. Bidie (Master), Captain H. Paterson and Captain D. A. Syme.—F. FREMNER.

ELECTRICAL SUPPLY—PRIVATE AND PUBLIC.

TO THE EDITOR.

SIR,—I understand that the electrical installation at Chequers has, during the last few months, been connected to the mains from Aylesbury, and the generating plant put in by Lord Lee in 1910 discarded. I see in the newspaper that, owing to failure of supply, Chequers was recently in darkness for the whole night. To the best of my knowledge, no failure of supply ever occurred during the seventeen years Chequers was generating its own current. I believe the charge for electricity at Chequers is now 10d. per unit. Although the discarded engines were by no means as economical as the present-day ones, I doubt if the cost exceeded 2d. a unit, taking everything into count. I heard this morning of a country house which last year discarded a generating plant, which had been in use for sixteen years. During that time there had been no failure of supply. Since last year current has been drawn from a supply company's mains, and a failure took place a few weeks ago, just before dinner, when the house was full of guests for the Hunt ball. Unless very good reasons apply, it is not advisable to sacrifice one's independence as regards electrical supply.—ELECTRICIAN.



THE LAHORE HUNT.

A GOTHIC OAK SCREEN.

TO THE EDITOR.

SIR,—I send you a photograph of a Gothic oak screen which has been purchased through the National Art Collections Fund for the Victoria and Albert Museum. Unfortunately, I cannot tell you very much of the history of this screen, except that it came out of an old house in Devonshire; but the man from whom it was bought cannot tell me any more about it. When the screen was found, he was using it as a partition in a cowshed. The circumstances of the gift to the museum may be of some interest. It has been bought by a gentleman named Anderson, whose brother was a great admirer of and constant attendant at the museum, and who left a certain amount of money which this gentleman is spending entirely on purchasing objects for the museum, in memory of his brother. This is an example which might well be followed by others.—H. L. WYNNE.

"THE DEAF ADDER."

TO THE EDITOR.

SIR,—I was interested in reading an article in COUNTRY LIFE of the 4th inst. on "The Deaf Adder . . ." Many years since, in company with my father and a friend, I witnessed an adder swallow down her young. I have, on several occasions, spoken to reliable men, who have also seen the occurrence in other districts, and it may interest you to know that yesterday I spoke to a woodman, who has been in my family's employ for upwards of thirty-five years, and whose word can be trusted, that not only has he seen the adder swallow her young on the approach of danger, but that he actually killed the reptile, cut the body open, and killed the young just swallowed! I have also the evidence of another man, who has also witnessed a similar action elsewhere, who can also produce an eye-witness to the fact, otherwise I should not have troubled you with a letter on this subject. I have always taken great interest in anything relating to the countryside, and I can, if desired, give you the names of the men above alluded to.—C. R. WAINWRIGHT.

HALF-TIMBERED TOWERS.

TO THE EDITOR.

SIR,—Your correspondent, "H. W. B.," is, I am sure, to be congratulated on his excellent



A SHROPSHIRE CHURCH TOWER.



RESCUED FROM A COWSHED.

photographs of a timber belfry. Not long ago I came across a Shropshire church with a half-timbered tower—at Buildwas. Surely, this is rather unusual? I enclose a photograph. I am told that there are other examples of "black and white" church towers to be seen, but I have never come across one myself, and should be glad to know where they can be found. Perhaps some of your readers could tell me.—V. M. GREEN.

[Several half-timbered towers are in existence, for the most part in the West of England. Warndon, Worcestershire, has one entirely of timber and wattle. Pembury, Herefordshire, has a separate belfry of curious form, mostly of timber construction; while a similar belfry at Marton is, together with the church, entirely of timber and wattle.—Ed.]

COMING BACK TO IRELAND.

TO THE EDITOR.

SIR,—A hundred thousand welcomes, me lady! and shure I've been dhreamin' of you every night since you went away! Oh, but it was good to hear the old fisherman's pretty compliments once more, and to realise that away in the back-washes of Erin things never alter. The same charmingly turned greetings everywhere from the simple country folk—"We was never lonely till the day you went away," "The devil came into the place as soon as you left it," and so on. And when laughingly remarking to a giant (well over 6ft.), "You seem to have taken all the inches, and not left many for us," in an instant comes the ready reply, "Oh well, now, miss, I don't think you've done badly, *considerin' the time you've had!*" Thus delicately insinuating that one looks too young to have stopped growing yet. Old Grannie is unconsciously less flattering. It is her proud boast that she had once seen our late Queen; and now, searching her mind for the highest praise, she rapturously exclaims, "Oh, me lady, I do love to be lookin' at you, for you're the very livin' image of the late Queen Victoria!" But as Her Majesty could easily have been my great-grandmother, the simile scarcely appeals. Very Eastern are some of their expressions, as well as their love of bargaining and contempt for anyone who gives the price first named. "How much is your fish?" "Five shillings to your ladyship, but to anyone else it would be double." "Nonsense, why it is nearly all head, I'll give a shilling." "But shure," (with horrified indignation), "what would any of us be, even the best of us, *without* a head? Anyhow, I'll knock off sixpence this time only," etc. Finally, we agree to the half-crown which each had mentally decided on beforehand, the seller invariably explaining ruefully, "To you and you *only* would I give such a bargain, as I paid more than that for it meself, at the boats." And then the parting shot, "You're such a good housekeeper, miss, that it's a thousand pities you're not married—but there! I s'pose you're much too religious a lady ever to think of any man!" While another fervently ends up with the blessing, "May you have the weight of your husband in gold." "It's a wonder you recognised me," we say to an old woman, and quick comes the retort, "Shure and wouldn't I know a bit of your skin on a bush!" How they sum up folks in a terse phrase!—"He'd swear the boots off his feet." "He's so mean, he'd skin a flea, to try and get a h'penny for the hide"

While a woman strutting along in cheap finery is pointed out with the shrewd remark, "She never fell from a rookery," implying that her present grandeur was the highest she had ever attained to. And they have such touching faith in one's medicinal powers. We venture to prescribe for a baby, not produced, but graphically described by its mother: "Just take a bit of elastic" (she says) "and pull it out, and ye'll know just what the baby's like, so long and so thin." It is a relief when sending later to enquire results, to be told, "Well, now, the baby's no worse."—M. COLLEY.

AFFORESTATION IN RELATION TO CLIMATE.

TO THE EDITOR.

SIR,—Since I first came to live here at Bourne-mouth, some twenty years ago, when there were said to be four million pines in the town and its immediate neighbourhood, its winter climate has noticeably changed for the worse. Personally, I am inclined to attribute the fact to the lamentable deforestation that went on during the Great War—perhaps necessarily then; but, unfortunately, the process was not arrested when the urgent national need for it passed. Our winters are so much colder since we ceased to deserve, at any rate so fully, our former proud title of the "Forest City of the Southern Sea"—we used to be able to boast of Christmas under parasols and in white raiment on the sea-front!—that I have wondered whether the constant thinning of the famous Talbot Woods and other local woodlands can be accountable for the change. On the other hand, I have heard that a certain softening of the original rigours of the Canadian climate has been observed since forests were felled and men drew together in cities. May I hope to learn, through your columns, which of these theories is scientifically correct?—S. GERTRUDE FORD.

INDIAN ACROBATS.

TO THE EDITOR.

SIR,—I send you a photograph of Indian acrobats. These acrobatic feats on the top of a bamboo are a speciality of the natives of India, who are marvellously skilful at them. Some music of a monotonous rhythm is played while the artist on the top of the bamboo does his tricks.—C. D.



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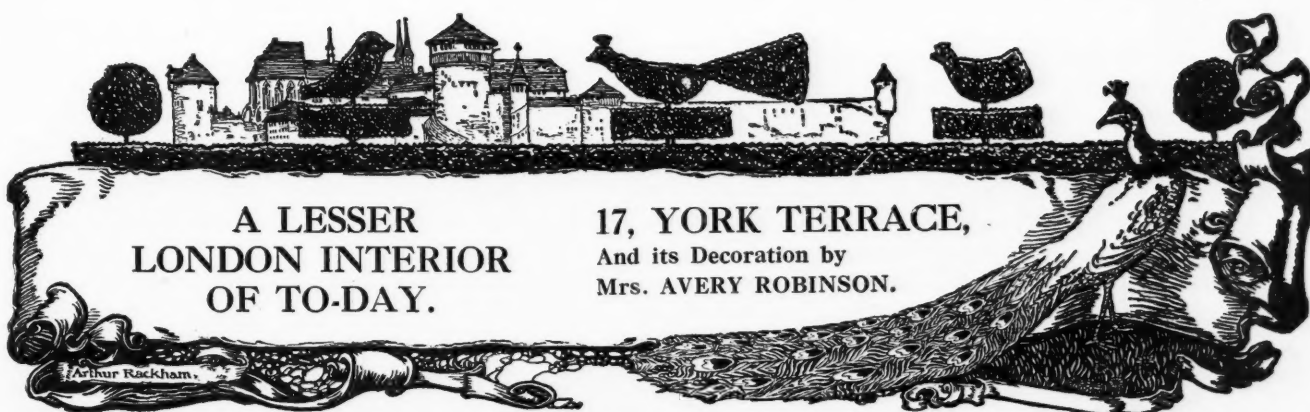
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A LESSER LONDON INTERIOR OF TO-DAY.

17, YORK TERRACE,
And its Decoration by
Mrs. AVERY ROBINSON.

JOHN NASH eliminated individuality from the houses in his terraces round Regent's Park. Seen from outside, each great stretch of architecture is a single unit in which the precise allotment of space to the component inhabitants is uncertain. From the architect's point of view, this was a noble achievement. The terraces are monuments of grand classic design, which the eccentricities of individual inhabitants during a century have not been allowed to impair. The interiors were equally impersonal, providing well proportioned rooms with a sufficiency of delicate modelling in such features as cornices and staircase balustrades. Whatever the purist may feel about the necessity for a strict correspondence of interior treatment to external style, Nash's rooms provide great latitude for individual tastes. Indeed, in such houses vivid personality is desirable, so long as it is controlled by an appreciation of the classic spirit, for to keep rooms of this kind in the impersonal condition in which they were left by the architect is to run the risk of sacrificing a home to a spirit.

Mr. and Mrs. Avery Robinson have decorated the interior of this house themselves, and in accordance with their own personalities. There is nothing eccentric about the result, and not enough strictly of the period for it to be called a "Regency" scheme. But it makes an exceptionally charming home and, at any rate in the drawing-room, the Regency atmosphere is sufficiently preserved. The dining-room, on the other hand, delightful in itself, as will be presently described, with its Georgian deal wainscot, does come as rather a shock to the stranger. But when all is said of the impropriety of having a Georgian room in a Regency house, the idea of forty houses in a row all conforming to a single impersonal style of decoration becomes preposterous.

The art of interior decoration is distinguished from architecture and the collection of *objets d'art* by concentrating upon the production of atmosphere by colour. Logically pursued, this aim, which allows considerable latitude in the choice of furniture, may run counter to historical appropriateness. Yet



1.—A CHINA CUPBOARD SCREENING THE BACK STAIRS IN THE ENTRANCE HALL.



2.—THE DINING-ROOM. A HARMONY OF AMBER COLOURS.

3.—IN THE DRAWING-ROOM.
Glazed parchment yellow walls and grey-green hangings.

a "colour room," which is the product of decoration, is in many cases preferable to a "period room," if only because a colour room is to some extent an æsthetic creation, while a period room can express little more than the owner's historical sense—or lack of it. In this particular house, colour has been so charmingly used to produce atmosphere that the historical sense is content with a small allowance of furniture appropriate to the style of the house.

Immediately on entering we notice a most ingenious treatment of the glass partition screening the basement stairs. These houses have not a back staircase, so the flight to the basement comes up under the main staircase and debouches in front of the front door. Mrs. Robinson has turned the end of the back-stair partition into a china cupboard (Fig. 1) with glazed back and front, the back being further screened by a white curtain. By day the back stairs are not robbed of light, and by night a light on to the back stairs shows up the china in silhouette. The effect is wholly delightful, yet so simple and so obvious that it is strange that it has not been more generally adopted. The only criticism is that the design of the "shop window" might have been rather better. A comparison of its glazing with that of the window seen through the doorway in the illustration makes further comment unnecessary. Moreover, the eye needs a broader frame to the window at its side away from the wall. If the window had been flanked by a pair of pilasters with the simplest of moulded caps, the whole would have been more completely satisfying.

Passing up the stone staircase, which has been pickled and waxed, one's eye lights with approval on the simply designed Regency ironwork of the balustrade. On the half landing, in front of a window, stands a noble bowl of Mrs. Robinson's metalwork flowers. This is not the place to describe these charming fantasies at length. Several examples will be seen in the illustrations, and many readers will, no doubt, be familiar with Mrs. Robinson's work, whether through her exhibition at the Leicester Galleries not long ago or her miniature contributions to the Queen's Dolls' House. Suffice it to say that these flower compositions, whether in metal or painted parchment, display an amazing intuition for the personality of each species of flower, and a subtle appreciation of tones and colours.

This latter quality distinguishes the drawing-room (Figs. 3 and 4). The colour scheme, of parchment-yellow and grey green is derived from a fine sixteenth century Flemish tapestry that hangs in the room. The furnishings are related by a participation in these colours. The ceilings and walls are of glazed parchment-yellow, the curtains of grey green. A pair of painted



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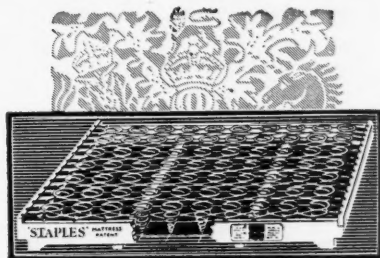
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SHEP

Venetian chairs and the rugs repeat the latter colour, which finds echoes in various other objects. The yellow culminates in the gorgeous carved and gilt Spanish cabinet, seen on the left of Fig. 4, on the flap of which can also be distinguished a painted and gilt Madonna in alabaster, a remarkably baroque achievement of the most Churriguerresque exuberance. Several pieces of dark walnut Italian furniture provide the *bourdon* of the colour scheme, standing out as double-bass punctuations from the milder brown of the parquet floor. On a pair of walnut tables that flank the chimneypiece is a collection of eighteenth century Spanish boxes and other decorative objects that reinforce the yellow motif. Between the windows (Fig. 3) is a pair of Mrs. Robinson's flower compositions, the petals and leaves made of parchment and painted in their natural colours. They are contained in glazed and recessed alcoves of pickled pine, and are illuminated by concealed lighting. Their effect is exceedingly decorative, and it is difficult to think of a more satisfactory method of beautifying these narrow spaces.

In the small farther half of the room a similar colour scheme predominates, with a higher proportion of brown in the book-cases, made of deal stained and then pickled to a light brown, which, as nearly as possible, resembles the pickled pine of the

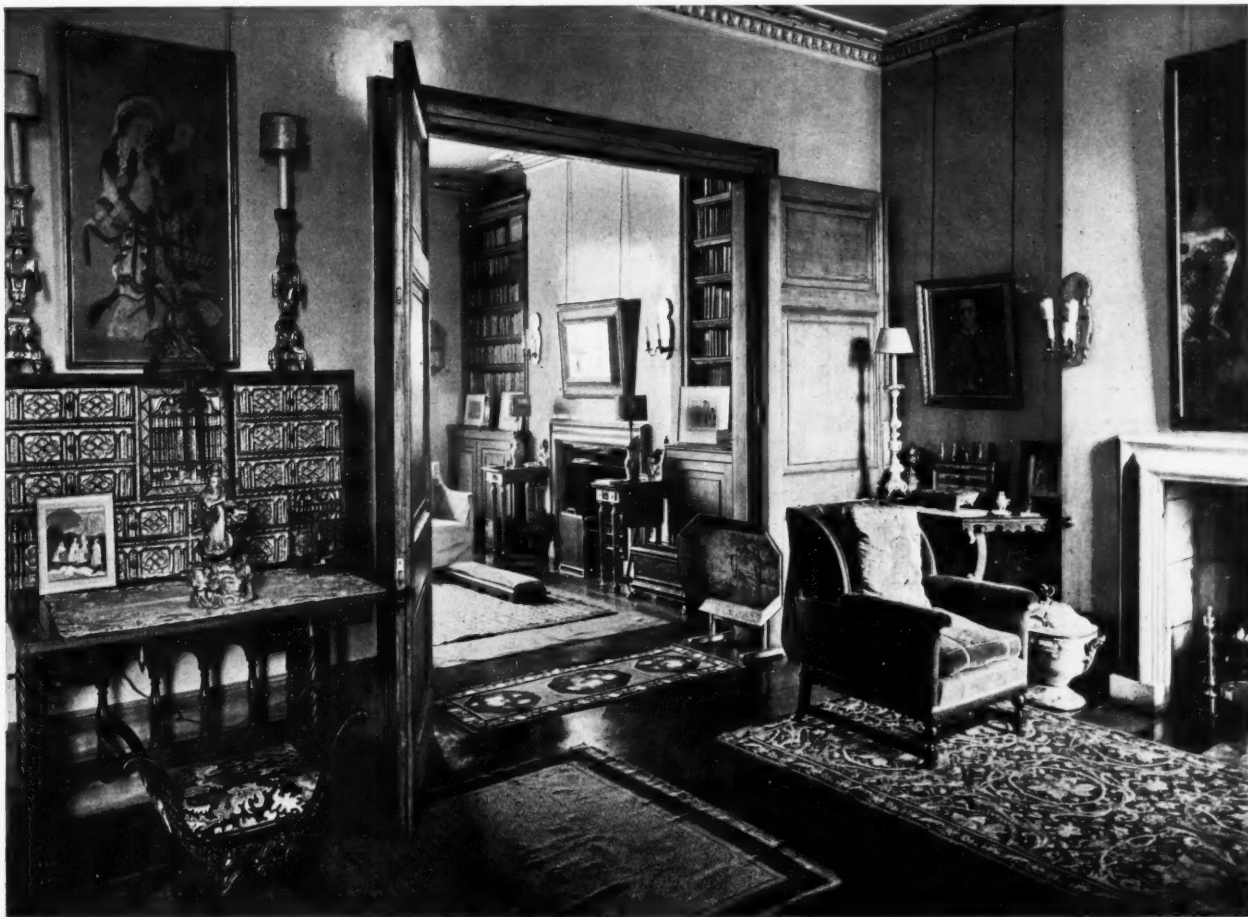
suggests it is our task in ethics, is to open ourselves to all that is best in past and extraneous civilisations, and assimilate the harvest into a new unity. In decoration the assimilative medium is colour, and this house is a charming illustration of its operation.

C. H.

Architecture. (The Simple Guide Series), by A. L. N. Russell, A.R.I.B.A. (Chatto and Windus, 7s. 6d.)

The Architect in History, by Martin S. Briggs, F.R.I.B.A. (Oxford University Press, 10s.)

"MOST of us," says Mr. Russell, in the introduction to the first of these books, "are prepared to be interested in architecture; but we feel that a great deal of technical knowledge, which is just beyond our reach, is needed. This book aims at breaking down the alarming barrier of technicality. It tries to show in a simple way how the form of buildings—i.e., what we call 'the historic styles'—was due to the materials which the people had to build with, to the special purpose of the building, or the special conditions of the time, and to give a clear and consecutive picture of the gradual development." Beginning with Mesopotamia and ending with the Einstein Tower at Potsdam, Mr. Russell admirably succeeds in doing this in 260 pages. He writes simply and knows his subject so well that he can tell us the essential points in a few words. He deals sensibly with Gothic, without highfalutin, is discriminating on the nineteenth century, and combines sanity with



4.—THE DRAWING-ROOMS.
Colour gradations from gold to walnut.

old doors of the rooms. On the floor are mellow-coloured *gros-point* rugs of early nineteenth century work. Several of these are disposed about the house.

A very fine rug of this kind, uniting red, gold and brown, covers the floor of the dining-room (Fig. 2). The scheme of this room is a harmony of rich colours, summed up in the bronze and metallic hues of the flower composition seen in the illustration. It stands on a walnut cupboard and is backed by a piece of faded crimson brocade edged with old-gold braid. The table is a gorgeous slab of walnut, and the chairs are upholstered in moss-green figured silk. The curtains are of a modern Italian reproduction of an old figured brocade in which all the colours are softly repeated on a low white ground, and the general atmosphere of the room is concentrated in the tazza of blue-john on the table of luminous amber.

It will be seen that, although there is nothing modern in this house, the decoration has harmonised and united objects of various phases of culture into a whole with a distinct character of its own. The eclecticism of contemporary taste cannot, by itself, produce an æsthetic unity, such as this house presents. It is the discerning use of colour harmonies that unites the relics of the past into a whole that is essentially of to-day. In this age our sympathy for and knowledge of cultural developments in all periods and countries are developed as they have never been before. Our task in decoration, as Count Keyserling

understanding in his excellent chapters on modern tendencies. We most cordially recommend the book both to old and young. Mr. Briggs' book is equally commendable to the more "advanced student," and equally wide in its scope. As its title implies, however, it is rather concerned with the personnel of architecture. Thus, with regard to Gothic, Mr. Briggs vigorously denies that a committee of craftsmen could have designed a cathedral, and is able to reveal some of the individuals who really designed the work loosely ascribed to such patrons as William of Wykeham. The chapter on the nineteenth century gives the best view of that chaotic, but engrossing, phase which has been yet written. The book provides such a mass of information in compact, accessible form that it will probably be used rather for reference, for which it is invaluable, than for consecutive reading, though Mr. Briggs' style leaves nothing to be desired in quickness or humanity.

Modern Danish Architecture, edited by Kay Fisker and F. R. Yerbury. (Benn, 32s. 6d.)

BOTH Sweden and Holland have an exceedingly living architecture, and there are signs of real originality in Denmark. P. V. J. Klint's recent churches are astonishing derivations from the old crow-stepped gable, and show a firm grasp of essentials. But the remainder of the buildings shown in Mr. Yerbury's excellent photographs are distinguished for their clean and sober classicism rather than for any striking novelty. Danish architects have gone back particularly to the "Empire" phase of revived Hellenism, as providing a lucid and graceful mode for modern necessities. Edvard Thomsen's School at Hellerup has a galleried hall that either Corbusier or Pheidias might own to.

MODERN DECORATION OF A SMALL MAYFAIR HOUSE

BY PROFESSOR C. H. REILLY.

IN these days, when any young person of either sex with sufficient assurance and a *flair* for the *bizarre* sets up as a professional decorator, it is good to find two young men of proved knowledge and taste joining together to tackle what, after all, should be one of the most representative arts of our time. Indeed, it is the art by which our particular period will be referred to most often. We want, therefore, real ability in our decorators as much as in our architects or in any of our artists. No doubt, a great deal of their work will be transient—but some will remain, and by that posterity will judge us; just as, by their rooms, we judge the Early Victorians, the Late Georgians, the Edwardians and everyone else.

The artists I am referring to are Mr. R. W. Symonds and Mr. Robert Lutyens, working together as Messrs. Symonds and Lutyens. Mr. Symonds has not only been known for some years for his intelligent decorative work, but also for his serious study of old furniture. His book, *The Present State of Old Furniture*, published some years ago, has become the standard work by which the tricks of the faker are exposed and tests of genuineness applied. Mr. Robert Lutyens is Sir Edwin Lutyens' only son. It would be strange if he did not combine taste and inventiveness. The accompanying illustrations of the interior and furnishing of No. 3, Deanery Street, Park Lane, for the Baroness Ravensdale, are the proof that is offered.

Probably, no harder test could be given to a decorator than a problem with these two conditions; one, a modern house of no particular style or character but with the usual over-emphatic detail, and, two, a client with a collection of Chinese and Japanese lacquer work. That is what No. 3, Deanery Street offered to Messrs. Symonds and Lutyens. Let us see what they have done with it, remembering that the decorations and furniture only are theirs, and not the house itself.

First, the entrance hall, a small apartment with a black and white floor and with the stairs jutting into it, had to give the note of the house. Personally, I think this has been struck very cleverly at the outset. The room has been made a square little court of gold and soapstone, into which the little black and red lacquer staircase now comes as a strange and exciting incident. In the centre of the opposite wall of the court as you enter are a pair of pierced doors, carved and gilded—really an early nineteenth century screen adapted. They suggest, however, interest beyond, and just the touch of mystery that is called for. How, then, have Messrs. Symonds and Lutyens turned an ordinary little Edwardian hall into an airy court of this kind? I think they have done it chiefly by lowering the dado to stone proportions and by adding mouldings of stone contour to the main door. All this they have then painted to suggest, rather than represent, soapstone. The result is certainly a little court with bright reflections on the walls and ceiling, but with a slight air of mystery. The low seat with Chinese panels, also made from a screen, but a Chinese one in this case, adds to the effect. You are prepared for something interesting in the room through the double doors. Let us open them and see what is there.

At first sight all you see is a golden coral room sunk down a few steps, with a coved ceiling and the sun pouring in at an Italian window. It is a bright and happy effect as it is, but you soon find that the room is full of other interests. The Italian window belonging to the house could hardly be altered. It had, therefore, to be endured, though its mouldings are a little emphatic. The best thing was artificially to light it and then to play up to it; hence, probably, the pilasters. But they are not the solid marble or wood pilasters of our parents and grandparents. They are the very modern glass ones of to-day, made of black mirrors with simple but charming green lacquer capitals.



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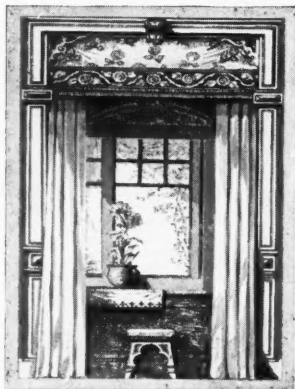
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THE PRINCIPAL BEDROOM.

By a clever arrangement of square columns and a beam at either side of the main room, the architectural scheme has been made axial and the faults of the first designer corrected. The result is a delightful dining-room with service space behind it. In this service space a very ingenious touch is the service lift from the kitchen, coming up into a black lacquer chest made in an imitation of another one on the far side of the room. In the centre of the room is a grey burr walnut circular dining table, with black edge, which can be enlarged by the addition of an outer rim. It is carried on a central black pedestal, the shape of which is sympathetically Chinese. This table is a beautiful piece of wood, and to go with it, in tone and design, Messrs. Symonds and Lutyens have made a set of cream lacquered calf-skin chairs. Two gold-foil niches edged with black glass, secretly lit and fitted with shell flowers, add a further modern exotic note, in keeping with the Chinese ornaments and the strange and interesting Chinese picture, in high relief, over the mantelpiece. Altogether this is a very happy and satisfactory room, quiet enough to be a background to bright and happy guests, and yet cheerful enough to stimulate everyone.

The drawing-room which runs through the house on the first floor is equally successful. Here the artists have made a through vista by means of large openings in the walls, and emphasised it by small green-painted malachite columns with bronze caps. These bright



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WRITING-TABLE IN BURR WALNUT VENEER IN PRINCIPAL BEDROOM.

columns against the plain walls give the note to the room—the modern one of a few bright, gay things against a severely plain background. The note is, of course, well in keeping also with Lady Ravensdale's lacquer collection, particularly her delightful Chinese horn lanterns which hang against the wall, suspended from brackets which Messrs. Symonds and Lutyens have designed for them. Very cleverly, too, have they adapted the English Chesterfield and stuffed armchairs, both to the scale of the room, with its low ceiling, and the surrounding Chinese detail. There is about the room an air of spaciousness, elegance and comfort, combined with a distinctly modern, yet slightly exotic, note, which is very stimulating and interesting.

The main bedroom above is a very clever apartment, in which all the furniture has been designed by Messrs. Symonds and Lutyens. The illustrations show how, especially in the sofa, the armchairs and the bedside tables, they have combined the severe lines, but fine finish, of the best modern furniture designers with the slight Chinese suggestion the problem called for. The bed is a fine piece of work, in which a very useful shoe cupboard at the foot well balances the head with its slight wings. Altogether this is a very pleasant and airy



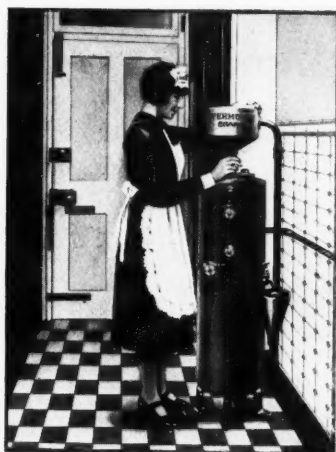
DETAIL OF DINING-ROOM CHAIR.

bedroom, in which, again, the furniture has very wisely been kept low and small, and has been very carefully designed for its purpose. Anyone who still has doubts as to the beauty of the best modern furniture designed by artists and craftsmen of the first rank should study carefully these highly finished and beautiful pieces of Messrs. Symonds and Lutyens. Against the plain walls the rich pattern of their burr walnut veneer makes them delightful as decoration, while their strong, simple outlines answer to the modern desire for simplicity and accuracy.

A romantic note is given to this bedroom by the silver-green metal grille which separates the dressing-room from it. Through this grille, and up two steps, one has a glimpse of mirrors and all the apparatus of toilet, and, obviously, these decorators are men of ideas as well as of colours, lines and beautiful surfaces.

There are plenty of other rooms in the house with equally charming and individual effects, but enough has been said to show how these young artists of taste and ability have solved their problem, and have made out of a difficult house not only a delightful setting for Lady Ravensdale's collections, but a charming modern residence.

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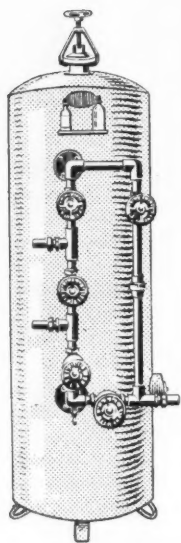
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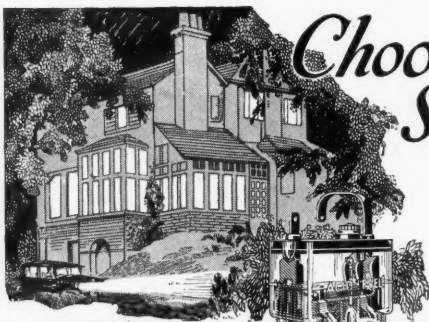
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PAINTED INTERIORS

ONE associates painted architectural interiors with baroque palaces rather than with that demure corner of South Kensington, Pelham Crescent. Yet at No. 3, Mr. Philip Tilden gave his own house an appropriate and, at the same time, bewitching character by applying to it the methods of the *frescatore* of eighteenth century Italy. The rooms in Pelham Crescent are impersonal to the verge of baldness. Their very emptiness of character exactly suited Mr. Tilden's purpose, namely, to use them as cubic canvases. The *architetto pittore* is a rare bird nowadays. Mr. Tilden is one of the few of the species to be found in this country, for, besides being an architect of unusual imagination, he is exceedingly capable and versatile with the brush, and has a lively sense of colour.

It has been remarked elsewhere in this issue that the modern art of decoration as developed in England is concerned with colour rather than with form or "period." In discussing both Mr. Ionides's work at 2, Seamore Place and Mrs. Avery Robinson's decoration of her house in York Terrace, colour, it has been suggested, is the medium by which the furniture of past ages

domes, open to the sky, and colonnades *à pert de vue*, simulated a magnificence that the eighteenth century mind loved to believe existed.

In the narrow entrance hall a Corinthian order was painted. The staircase was pillar-box red, with its bistre walls enlivened by amorini. With this introduction we were ready for the main room of the house, the living-room stretching the whole depth of the first floor (Figs. 2 and 3). Its walls were panelled in paint. A plain skirting and a shallow cornice were its sole architectural elements. All the rest, the panelling, the frieze, the over-doors, was in tempera. The groundwork was of varying tones of umber, into which the bookshelves, with their old calf bindings, fitted warmly. The original fireplace and Victorian grate were taken out and replaced by a bolection moulding and a hearth for a wood fire. Above it a Pannini architectural piece had suggested, with its low tones, the prevailing colouring of the room. The chimney-breast was defined by a couple of fluted pilasters in paint. The floor was covered with a black carpet, which showed up well the mellow colours of Persian rugs and the needlework on seventeenth century



1.—PAINTED LAPIS LAZULI WALLS IN THE DINING-ROOM.

is to be assimilated into a modern unity. Unlike the historian, whose researches into the past are for facts alone, the philosopher studies the civilisations of the past and of distant countries in order to correlate what is best in them into a fuller system of life for his contemporaries. Philosophy is the medium that can give old facts and premises new significance. So, in his smaller way, the decorator employs colour as the medium for drawing together the choicest relics of the past, not into a "collection" or "gallery," as is the habit of the connoisseur, but into a new æsthetic whole. In each of the three houses illustrated to-day we are conscious of an æsthetic unity. Each in its way is a work of art.

Mr. Tilden's house is—or was, for it has since changed hands and his decoration been modified—the most fantastic creation of the three. Paint, and paint alone, was here used to produce an effect which in the other houses was partly produced by actual forms. Yet the pilasters and mouldings and figures did not aim at deceiving the eye. A certain sketchiness of technique proclaimed immediately that these painted ornaments were simply two-dimensional designs, not realistic substitutes for the real thing. Their *raison d'être* was colour, not deception. It is this characteristic that distinguishes modern painted decoration from that of the eighteenth century, where

chairs. The warm glow of mahogany and old gilding further enriched this low-toned palette.

At the windows Mr. Tilden had blue brocade curtains with flat pelmet-valances, of which the bottoms were shaped, made of sailcloth, painted with fringes, tassels and festoons of flowers. People with the requisite leisure and *fleur* could give their homes a delightful character by reviving the old craft of the *toile-peinte*. A coarse canvas painted with aniline dyes produces a hanging indistinguishable from tapestry in a bad light, and equally decorative in a good one. Alternatively, a thin tempera medium can be used, as was the original practice in the seventeenth century.

The dining-room was on the ground floor and had been painted to simulate lapis lazuli, with the figure of the lapis handled decoratively, while other ornaments melt into it, so that no deception is intended. A bolection moulding fireplace was surmounted by a painted shelf, above which was a charming figure group.

It is now some five years since the work was done, and the practice of painting interiors has since made a little headway. Several Slade School and other trained students have turned to interior work with notable success. Mr. Whistler and Miss Nan West have done remarkable work at



2.—THE LIBRARY.

the Tate Gallery and Orthopædic Hospital respectively, and Miss Adshead has done rooms for Professor Reilly in Liverpool and for her father in Chester Gate, where a dining-room is in course of decoration in the style of a Pompeian room. Another decorator of great ability is Mr. Mildenhall, of Messrs. E. D. Winn and Co., who, having gained the Prix de Rome, has abandoned "high art" for this more practical and, intrinsically, more valuable branch of painting. It is to be hoped, not only that more people will make their rooms literally works of art,

but that the floating population of artists will increasingly turn to this form of craftsmanship. What is wrong with art education at present is that it produces far more ambitious artists than there is room for, tempting men and women to be Cézannes and Matises, who, in another age, would have been decorative craftsmen of a high order. To eke out a precarious existence by the painting of unsaleable pictures in the purlieus of Chelsea is far more a prostitution of art than its application, for decent emolument, to the genial decoration of interiors.



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POINTS ABOUT LEADING GRAND NATIONAL HORSES

BILLY BARTON, CARFAX AND OTHERS.

I DO not propose to enter into any conjecture as to what the unwieldy size of the Grand National field is likely to be. It is a detail which, for the time being, can be evaded, though something ludicrously and dangerously big seems inevitable. One thinks of that when contemplating the complacency with which some ardent souls are rushing in to accept the short prices which bookmakers are offering about the most favoured horses at the moment. Let me give an instance. The price quoted about the American horse, Billy Barton, is 10 to 1. Would it not be better to wait until the day and accept a shorter price, having then the assurance that the horse has given nought but satisfaction in the interval and has survived the rigours of his serious preparation and any intermediate practices in public?

CARFAX AND SPRIG.

They ask for 14 to 1 about Carfax and last year's winner, Sprig. Well, if bookmakers can do business at these rates they are securing a fine foundation for winning books when the time comes. They will have everything in their favour. The horses may break down and never see the post. If they are delivered at the post, think of the risks to be run in the frantic dash by such a desperate crowd for the first fence, and then the perils of two rounds of the fences at Aintree. And yet the bookmakers have the cheek to offer only 10 to 1 about a visitor from America, just because the horse in question has won his first race in this country. I am writing this just before Billy Barton is due to take part at Birmingham in his second race. If he wins in what will have been an even more testing affair than that at Newbury last month, then we shall have to take a little more seriously the prospect of a 100 per cent. American victory in our greatest steeplechase.

Billy Barton is by a horse named Huon, who was got by the 1902 Derby winner, Ard Patrick. Huon, it is said, was at the stud for a short time in Germany, was moved on to Ireland, and then to America, where he sired Billy Barton. This horse had no great reputation in the United States. Such as it was it appears to have been built up on a series of successes in what they call point-to-point races. It may be that their races so named are more serious than what we know as point-to-points. Anyhow, his owner, realising that he was a fine natural jumper, believed he was made of the stuff that Grand National winners are made of, and accordingly shipped him to England to the care of the Hon. Aubrey Hastings at Wroughton.

So far as I can gather, Mr. Hastings was not enormously impressed with the horse at the outset. No doubt he thinks more of him now. The fact remains that when they produced him at Newbury he seems to have been unfancied and unbacked for a shilling, so to say; indeed, the stable had a much shorter priced one in Eagle's Pride. As between the two Billy Barton showed himself to be much the better; but the point is that he won this race quite comfortably after showing the way throughout the three miles, during which he made no semblance of a mistake in his jumping. As an individual he is of medium size, with some quality, and has generally likeable characteristics. It is perfectly true to say that he made many friends, while, as I have shown, the bookmakers have done their best to pay him a tribute by contracting his price to a ridiculous figure for the big event next month.

Then, there is Carfax. Now, here is a horse that was only put to the business of jumping fences in public rather late in life, and from being a modest, undiscovered performer he has suddenly assumed an individuality that intrigues a great many folk. For to-day, according to many good judges who are not influenced by the estimate of bookmakers, he has a sound chance of winning the Grand National for his farmer-owner. Carfax, we are told, was to have been exploited as a hunter by Lord Greville, but, apparently, the horse proved a recalcitrant individual and threatened danger both in the breaking of him and after that as a potential hunter. He appears then to have been presented by a Bicester farmer, Mr. W. T. Ancil, into whose possession he had come, to his son, Mr. B. W. Ancil. The family affair is completed by the big part played by another son, Mr. C. Ancil. He has been the horse's rider in public, and, no doubt, has had much to do with the taming and "making" of the steed.

Carfax proceeded to win point-to-points, but still we might not have heard of his existence had he not made a momentous plunge into steeplechasing proper. I remember an afternoon at Windsor last December when Lord Stalbridge's Thrown In, a horse of repute, was very much expected to win a steeplechase for amateur riders. It was the last race of the afternoon, and some backers were keeping themselves in reserve so as to make a certainty of backing at least one winner. The supposed certainty ran up against one much too good for him. The intervener was our friend Carfax. It was at Gatwick recently that the horse really drew general attention to his candidature by winning a steeplechase of four miles. Now, the Gatwick course, when four

miles have to be negotiated in heavy going, can be a great test of stamina and jumping. Carfax was held to have answered that test in a manner quite convincing.

He is not a big horse. Possibly he stands just 16h.; not improbably his correct stature may be just a shade under. I confess I like best the big, strong galloper and jumper for the Grand National, but some horses rather under medium height have won the big 'chase in their time. For Carfax, it can be urged very much in his favour that he is a natural jumper, by which I mean he has the intelligence to do the right thing should he chance to meet a fence in the wrong way. Of course, the most natural jumper in the world can be brought down at Aintree by the blunders of others. Still, that is all in the game. Carfax, apparently, stands for stamina and proved jumping ability, but whether he is adequately equipped to encounter the higher class of 'chasers in the race remains to be proved. We can only have opinions, and, personally, I should be sorry to accept 14 to 1 about Carfax at this juncture.

It was at the Gatwick meeting that last year's winner, Sprig, was able to register a success over three miles, thereby indicating a retention of some of those powers that enabled him to triumph at Aintree nearly a year ago. I should hate to belittle this win of his at Gatwick, but, really, he had little or nothing to beat. Lord Lovat's Musteline and Major Larnach-Nevill's Ibstock were better fancied; but, while the former has not won a race for a very long time past, Ibstock has reminded us since that he is a very slow horse and scarcely fitted to test a high-class 'chaser over three miles. It was, nevertheless, pleasant to note the well-being of Sprig and to be reminded that for a Grand National it is always good and sound policy to entertain respect for those horses that have shown up well in past Grand Nationals.

It is the reason why I shall not be carried away by any glamour attaching to the recent doings of Billy Barton and Carfax. When the time comes it will be open to either to win, but I shall not underrate the candidatures of Sprig, Bright's Boy, Master Billie, Bovril III and some others that seem to me to answer certain essential qualifications. Master Billie is what I would describe as an Aintree-made horse, and it is immensely in his favour that he will again be ridden by Fred Rees. Master Billie was second at Sandown Park to Koko, about whose success a great fuss was made. We may agree that Koko has much distinguished himself as a performer over "park" courses, but, having seen him come to grief more than once at Aintree, I feel bound to view his prospects with some degree of distrust. He will be meeting Master Billie, Amberwave and some others on even more favourable terms in the Grand National, but the fact remains that his previous experiences of the fences at Aintree have been unfortunate.

I mentioned the name of Amberwave just now. In appearance he is very typical of the accepted Aintree type—that is to say, he has size, ranginess and undoubted jumping ability. That ability, oddly enough, has now and again failed him when appearing to have great chances of success; but last Saturday, at Lingfield Park, he won the important Troytown Handicap 'Chase of three miles. If he could be relied upon to jump as carefully, even brilliantly, on all occasions, then here is one that would enlist a very considerable following. He had behind him a big field, the next best being that extremely nice horse Great Span.

A HORSE TO WATCH.

It struck me that Great Span would not have been beaten had he had the advantage of a recent race. He was, however, making a re-appearance on a racecourse after a long absence, and it was just that want of "tuning up" that was the probable cause of his faltering on the flat after jumping the last fence in the lead and so enabling Amberwave to overtake him. I think highly of both these horses, and especially do I recommend that Great Span be kept in mind. I shall be most interested in him when next he is competing, and those who lost their money over him at Lingfield Park last week-end may reasonably expect to recover their losses. I regard him as an exceptionally high-class horse, and I know his trainer, W. Payne, has considerable hopes of him for the Grand National.

We have heard a lot of Grakle, a horse that was much fancied a year ago and did not complete the course. He was then owned by Mr. T. K. Laidlaw, who got a wonderfully good price for him when putting him up for auction. His present owner, Mr. C. Taylor, who also trains with Coulthwaite, would receive something of a shock over the horse's fate at Haydock Park last week-end. Grakle, who had been successfully exploited over hurdles in the early part of the season, was returned to steeplechasing, and, when apparently going well three fences from the finish, he came to grief. No doubt he is a very smart jumper when all goes well with him, but I am not enraptured with horses that are erratic and undependable—those, moreover, for whom excuses have constantly to be made. I do not think Grakle is destined ever to win a Grand National.

PHILIPPOS.



THE GRASMERE PLAY

EACH year the Grasmere village drama, or local dialect play, seems to grow in fame, and it is now almost as well known as the great sports gathering held in this delightful Lakeland valley during the summer. It would be absurd to deny that these plays are very much alike year after year, and in following out the main idea, the preservation of the dialect and customs, the scope of the dramatists is, naturally, limited. These very limitations are, to a great extent, however, the cause of their continued success. Every day this week the villagers are producing a Westmorland drama in four acts, "The Lewthwaites of Lowgill," and great credit is due to the writer, Mrs. Rawnsley, and the country folk taking part for their ability to retain the character of the play and yet to diversify the drama year by year sufficiently to maintain public interest.

It is remarkable how widespread the interest has become in these dialect plays. Between twenty-five and thirty-five years ago Miss Charlotte Fletcher was responsible for the productions and wrote four plays. These were given in the Grasmere school-room and excited no interest beyond the bounds of the parish; but after they were taken up by that keen dalesman, the late Canon Rawnsley, and later by Mrs. Rawnsley, their fame has spread far and wide. Everyone in Grasmere has some interest in the play. Not only do the villagers take part on the stage, but they also lend their household furniture, which gives the play a true setting, and for a whole week homes in the valley are without their old oak chest, pieces of old china, or some other treasured antique.

In "The Lewthwaites of Lowgill" the curtain rises on "T' hoose at Lowgill," a homely domestic scene. Libby, Farmer Lewthwaite's daughter, is engaged washing up; Hannah, a housekeeper, busy on her knees at the fireside. There is the usual gossip going on:

JANET: "Ay, and I'se not sea verra set on a' this schooling for lasses. They come back heam thinking they kna a' and kna nowt."

HANNAH: "Wi'oot it's how to put their hair up i' a lock o' curling pins. I can't bide t'seet o' they pins. I seed yan o' t'Crosfield lasses a bit sin wi' her hair i' curling pins at midday. Sec a seet she mead o' hersel, fit for neabuddy to leuk at."

JANET: "Howivver, oor Libby's not yan o' that mak."

HANNAH: "Nay, she's not, but then she doesn't stir sea much, wi'oot it's stopping wi' ye at Hawkshead for a few weeks now and again. Nay, tramps and travellers is near alike. Nayder yan ner t'udder is good for much to my thinkin."

The conversation is interrupted by the news that Farmer Lewthwaite's affairs are in a bad way, and that unless he can lay his hands on two or three thousand pounds in three months he and his farm must part. A distant connection of Peter Lewthwaite's, James by name, who is in a flourishing line of business and whose son George is learning farming at Lowgill, arrives on the scene and offers to pay off the interest on the mortgage, and suggests a union between his son and the farmer's daughter. Unfortunately, Libby will have nothing to do with George, and her dejection at the suggestion is increased by her desire to aid her father in his trouble. To complicate matters, Reuben Hartley, who holds the mortgage on the farm, is in love with Libby and she reciprocates the feeling. Reuben confides to Janet (Peter's sister) that his "thowt was that when I buy Lowgill, if Libby wad be willing we could a' live on here tagedder, and Peter wad be like t'master as lang as he lives, an' I could help him in George's spot, and it would seem as if Lowgill still belanged Peter."

It is unnecessary to go into all the details of the simple plot. The whole play is given without any straining after effect. The villagers act their simple drama so faithfully that it looks for all the world like a bit of ordinary Lakeland rural life—episodes woven into dialogue form in that delightful vernacular still to be met with on the fellsides and in the farmsteads. Indeed, so natural and everyday-like are the scenes and situations that for anyone living in the neighbourhood to give his or her impression of the play is no easy matter.

That the Grasmere villagers act their part with verve is natural. It is not imitation; it is life—the life they live and understand. There is no danger of misrepresentation of speech or gesture. The dialect is perfect—it is their heritage, and none save the natives of Lakeland's hills and dales can fully appreciate its subtleties. Local stories, written and unwritten, are introduced into the Grasmere Play, and the point of many an allusion to local custom and habit, that brings forth a storm of applause, is, unfortunately, lost on "the stranger within the gates."

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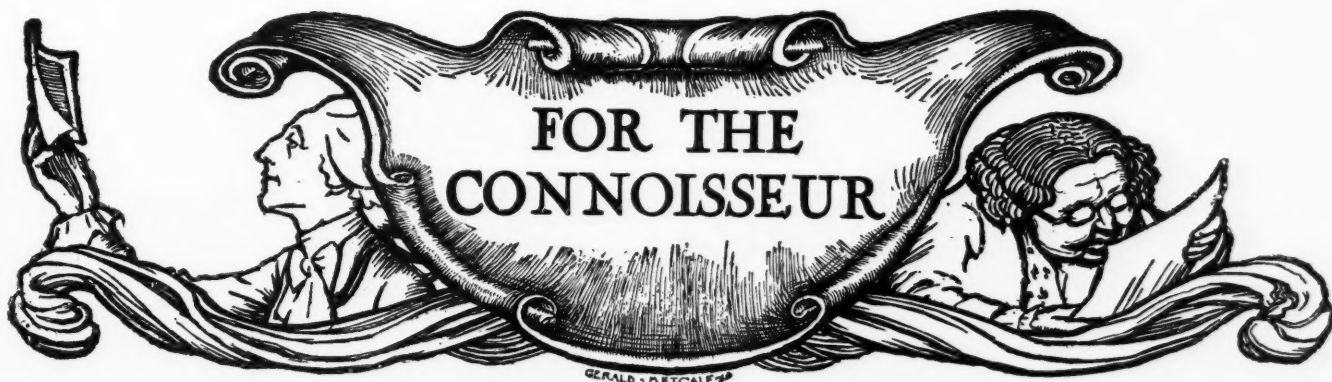
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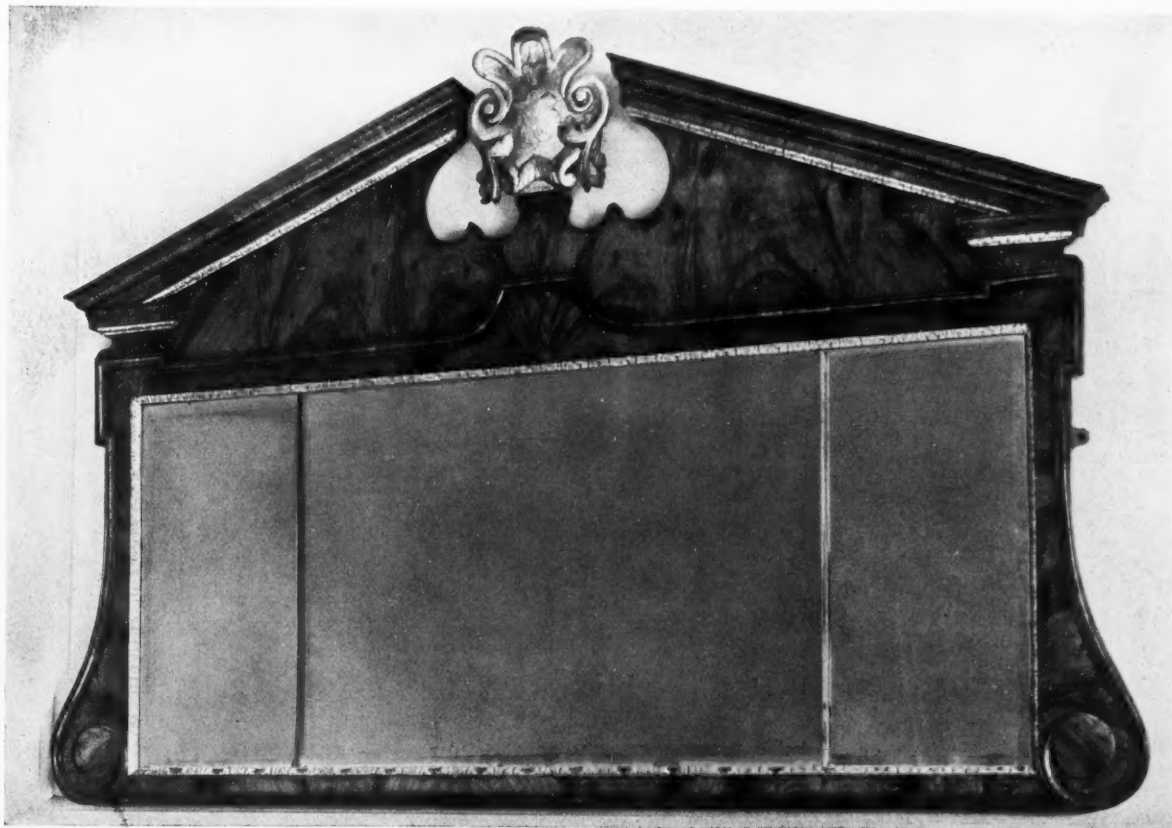
The fortress-like austerity of Laverock House is in piquant contrast to the contents, for the furniture represents the highest accomplishment of the eighteenth century and suggests an advanced civilisation. Such furniture can seldom be traced to a Scottish origin: at the time of its production society was still comparatively primitive in the north. Although accounts for the equipment of Holyrood Palace are not forthcoming, it contains many examples, dating from the previous century, which are either importations or the work of immigrant craftsmen, and these are



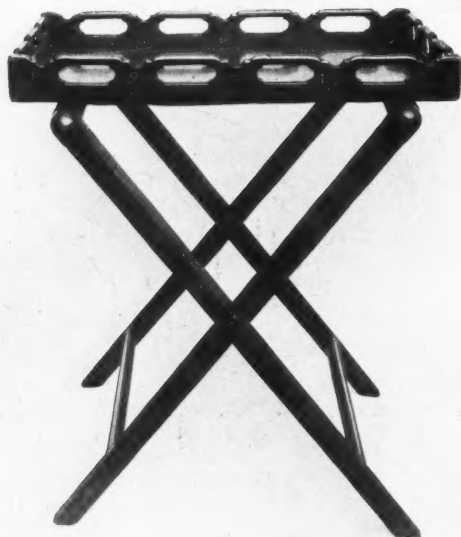
1.—MAHOGANY CELLARET.
Circa 1760.

found cheek by jowl with furniture of a definitely national character. It serves to establish the indigenous type, and shows a very free adaptation of fashionable models, while the same distinctive rendering is found in certain exhibits at the Royal Scottish Museum. But in great palaces, like Dalkeith, native production does not figure prominently, and, for all the difference noticeable, one might be far beyond the Border. Among the contents of that splendid mansion—now, unhappily, deserted—are tall gilt mirrors with borders of red and gold *verre églomisé*, tables decorated with embossed silver in the taste of Charles II's Court, a long-case clock of ebony by Joseph Knibb, and upholstered chairs of the lion mask period such as are found at Holkham or Houghton. And this predilection for the fashions of the English capital is not less marked when the barriers between the two nations had been broken down after the middle of the eighteenth century. Even so far north as Culzean, Robert Adam furnished the pseudo-mediæval castle he had built in the full classical manner of which he was the distinguished exponent.

Scottish rivals of Chippendale, Hepplewhite or Sheraton do not appear



2.—WALNUT OVERMANTEL MIRROR WITH GILT ENRICHMENTS. Circa 1720.



3.—MAHOGANY BUTLER'S TRAY ON STAND.
Circa 1760.



4.—MAHOGANY "BREAKFAST TABLE," RESEMBLING A
DESIGN IN THE DIRECTOR. Circa 1760.

to have existed, or, if so, their names have been forgotten. It is clear that there was much buying of furniture in London, when the more prominent families were there for extended visits. Lady Grisell Baillie, early in the century, bought looking-glasses and other furniture from William Turing, partner of the celebrated John Gumley, and probably some of these purchases were destined for her Scottish home. Among the objects she obtained from Turing in 1715 was a chimney glass of about the same size as one in Mr. Ivory's possession, though his example is of rather later date (Fig. 2). It is of walnut with gilt enrichments, and designed in the architectural manner. The broken pediment frames a cartouche, and the architrave terminates in base scrolls, which are also characteristic of contemporary pier glasses. Lady Grisell adds to her *Household Book* extremely precise "Directions to Servants." She charges the butler to "Stand at the sideboard and fill what is called for to the other servants that come for it, and never fill, nor let any other do it in a dirty glass, but as soon

as a glass is drunk out of, raise it directly in the brass pail which you must have there with water for that

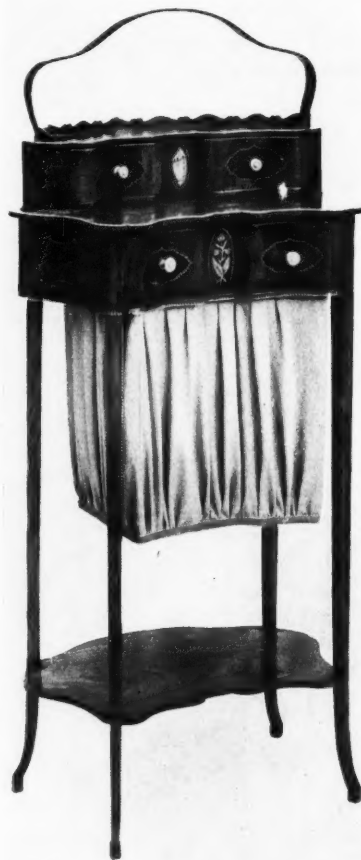
purpose." These pails were of brass, pewter, bronze, copper or silver in the seventeenth century, and were used both to cool wine on ice and for washing plates and glasses during a meal. By 1743, when the "Directions" were written, wooden cellarets were beginning to be employed to hold bottles in the dining-room. In their shape, early varieties bear some resemblance to the great silver coolers of the previous age; but by about 1760 a less cumbersome type, fitted with a lid, was becoming general. The example (Fig. 1) is octagonal, and has moulded legs with shaped brackets and leather castors. In this age the accessories of the dining-room were carefully considered, especially in the matter of drinking. At informal supper-parties dumb-waiters served to hold light refreshments, and were also useful for convivial gatherings, bottles and glasses being placed on the revolving trays. They appear in the Royal accounts towards the end of George II's reign, and about the same time a Captain Drake concluded a supper with the burgundy and champagne on the table, reinforced by "a supply of those wines on a Dumb Waiter." The spindle



5.—DUMB WAITER WITH THREE
TRAYS. Circa 1760.



6.—MAHOGANY "BASIN STAND."
Circa 1760.



7.—MAHOGANY WORK-TABLE WITH
SATINWOOD INLAY. Circa 1790.

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galleries in Fig. 5 are a rare feature, while the stand follows the fashion of contemporary tripod tables: it is a brave attempt to make something decorative out of a form of furniture essentially ungainly. A butler's tray—or, as Sheraton calls it, "a sideboard for the butler, who has the care of the liquor at a gentleman's table"—was also difficult to treat successfully. Although Chippendale does not stoop to notice so undignified an object, examples mounted on the familiar X-shaped stand are found dating from about 1750. For the stand, mouldings are usually the only enrichment; but the tray offered more opportunity, pierced and shaped sides making the butler's portable sideboard a thing of some pretensions. Mr. Ivory has an excellent specimen of the mid-eighteenth century dining-table, made in three sections to join together; but far more uncommon is the "breakfast table" (Fig. 4), which, except that the stretchers have disappeared, is almost identical with a design given in the *Director*. Of the same type, no doubt, was "a good mahogany 2 Flap Breakfast Table," supplied by John Bradburn to the Royal household in 1765.

The fragile and elegant little objects that survive from among the furniture of the eighteenth century have had a strong attraction for Mr. Ivory, and he has made a judicious selection. To be included in that category are the "basin-stands" of the period (Fig. 6), affording so exiguous a provision for washing. The type is represented in the *Director* and figures in Chippendale's bills; but, in spite of the evidence, sentiment has decreed that all these tripod stands were intended for powdering. The middle shelf often supports a small oval receptacle, prosaically to contain soap, though romance assigns it to powder. Until the end of the century it was the constant preoccupation of designers to conceal the vulgar purpose of basin-stands: Sheraton claimed to have solved the problem with one which could be used "in a genteel room without giving offence to the eye." Work-tables for ladies' boudoirs were among Sheraton's happiest inventions—he abounded in ingenious devices for increasing their utility without sacrificing their charm. The variety shown in Fig. 7 has a bag in which a lady "may deposit her fancy needlework," and the like of it, according to the *Drawing Book*, could be had at Mr. M'Lean's in Mary-le-bone Street, "who furnishes these small articles in the neatest manner." If "they are required to be elegant," black rosewood is recommended; but it is unlikely that anything more elegant was produced at the Marylebone establishment than the mahogany example with satinwood inlay at Laverock House. The handles are of ivory, and the execution of this small piece is of extraordinary quality. A bid for equality with the work of the great French *ébénistes* under Louis XVI is seen in such productions: Sheraton, undoubtedly, studied their models, and one of his designs



6.—MAHOGANY BUREAU-BOOKCASE WITH SATINWOOD INLAY, BEARING INITIALS "T.S." Circa 1790.



8.—BUREAU-BOOKCASE OF SATINWOOD WITH MAHOGANY OVALS. Circa 1790.

for a work-table is copied direct from a French example.

Mr. Ivory's collection is well supplied with specimens of wall furniture—cupboards, cabinets and bureaux-bookcases. He has a large china cabinet with a projecting centre and two wings, which has its counterpart in the *Director*, but, unfortunately, an adequate illustration is not available. Above the cornice is an elaborate fretwork gallery bearing pointed finials with a design of C scrolls and acanthus in the centre. The astragals framing the glass are of Gothic character, and below are cupboard doors with finely carved serpentine panels. In contrast to this grandiose composition are two bureaux-bookcases typical of the last decade of the century. The smaller example (Fig. 8) is of satinwood with mahogany ovals and the lunette form of pediment then popular, which "is simply the segment of a circle." This is the "Secretary and Bookcase" distinguished from the "Desk and Bookcase," which had a sloping front.

The bureau with wings faced with pleated silk and containing tiers of drawers has the incised initials "T.S.," and, if there were any evidence that Sheraton had possessed a workshop, it would be tempting to assign this example to him. Thomas Shearer also owned these initials, and, since he excelled at furniture of the kind, his responsibility is possible: though "T. S." may conceal the identity of some other maker, now quite forgotten. The arrangement is unusual, the design rational and satisfying (Fig. 9).

A comparison between these and other specimens of the same kind suggests some reflections which have a bearing on the future of English furniture. They are all in one style, yet there is abundant variety. Talented makers found a dominant fashion, and set about modifying it in accordance with the ceaseless demand for change. "I have modernised the lower part," says Sheraton of these secretary-bookcases, in an endeavour "to retrieve their obscurity." It is by modernising here and there that a new style is evolved, not by a clean break with tradition and starting afresh. RALPH EDWARDS.

THE DULWICH GALLERY

BEFORE the National Gallery was enriched by the purchase of the Peel collection in 1871, and still further by the Wynn Ellis bequest in 1876, it could not compete with Dulwich in the realm of Dutch art, and though now it can easily surpass the early rival both in quantity and quality, yet the reputation of being the best place to study Dutch masters has, somehow, stuck to the Dulwich Gallery. And certainly it contains a few great treasures, and a collection that is interesting, if not completely representative, of that marvellous phase of seventeenth century art. Gerard Dou and Adrien van Ostade were once considered the chief wonders of the collection, but since the greater beauties of Vermeer were discovered these painters have lost some of their lustre—and Vermeer is not to be found at Dulwich. But Rembrandt is, with his delightful "Girl at the Window," and the charming little early portrait, dated 1632. With these two originals and several school pieces we get a glimpse of almost every aspect of the great genius. The early portrait shows the connection between him and the group of painters whose especial merit was minute detail (in Rembrandt, be it noticed, this detail is always coupled with a big conception of form, which, in his followers, is all too often lacking); then, the "Girl at the Window" shows the deeper penetration into character, the greater command over light and shade and the freer arrangement of his prime, when his worldly fortunes were already on the decline; a still more penetrating portrait, though not, probably, entirely from his hand, yet showing his manner at a later period, is No. 221; and,

finally, the striking little picture of "Jacob's Dream," so full of the stillness and darkness of night, with such a truly dream-like vision in the sky, shows the marvellous power of his imagination, since it could produce a work so poetical even from the hands of a follower. Rembrandt's occasionally more dramatic manner of treating Biblical subjects is echoed in the large "Isaac Blessing Jacob," by his pupil Victors, and, perhaps, some faint trace of his art as a landscape painter has found its way into the "Landscape with Cattle," by Abraham van Borssom. This admirable picture has an atmospheric effect and a broad treatment rare among Dutch landscape painters. It has been criticised for the glassy water of the foreground, but this, apparently, is due not to Borssom, but to the careful restoration of Sir Francis Bourgeois, to whose slaty lakes it certainly bears a considerable resemblance. Of the more famous landscapists, Ruysdael and Hobbema, there are, of course, examples, but Hobbema does not surpass his usual level, which he did but once, and that by a leap, when he painted the "Avenue of Middelharnis"; while Ruysdael's woods and waterfalls look cold and affected after the Borssom. A much finer work is his little "Landscape with Windmills," in which the flat Dutch character of the ground is allowed to dominate the composition, and a fine effect of spaciousness has been achieved. Van Goyen was as yet undiscovered in Desenfans's day, but Cuyp was just beginning to make a boom, and the fine collection of Cuyp is certainly one of the glories of Dulwich. They are numerous, and show various aspects of the master's art; not always the golden glow The



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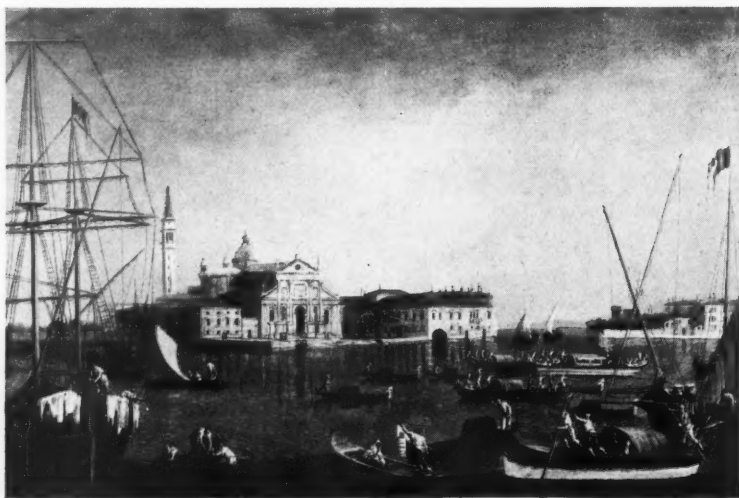
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large and justly famous "Cattle and Figures near a River," No. 128, is chiefly remarkable for the masterly way in which the luminous distance is accentuated by the sharp blacks and reds of the figures in the foreground. The "View on the Maas" has a fine sense of distance, and the small landscape, No. 60, is very delightfully airy; but they cannot all be enumerated and are all worth seeing.

A very interesting group of Dutch painters, particularly well represented at Dulwich, are the so-called "Italianizers," who took part in the universal pilgrimage to Rome and who shared the opinion, so common in the seventeenth century, that no landscape is worth putting on canvas except the Roman Campagna. Berchem, Both, Du Jardin and Swanewelt belong to this group, but the most rare and interesting is Pynacker, whose magnificent "Landscape with Sportsmen," with its cool blue tone, its strong relief and decorative design, is quite a masterpiece. Another painter connected with this group, though not himself a pilgrim to Italy, is the younger Weenix, whose early "Landscape with Figures and Sheep" is very fine. It is impossible to speak of Dutch painting without mentioning the flower painters, and Van Huysum may be admired at Dulwich in several charming flower-pieces.

We now turn to the Flemish school, which, except in the peasant painters, Brouwer and Teniers, show such a marked contrast with the contemporary Dutch. Both Rubens and Van Dyck may here be studied in fine portraits and voluptuous, grand-style compositions. Rubens' charming portrait of his second wife, a harmony of blue and grey-green, without a trace of the usual hot flesh tone, should be particularly noted, as well as his brilliant studies for compositions, and the quite delightful little school piece of cupids gathering in the harvest (No. 450). Of Van Dyck there is a more ambitious composition, the "Samson and Delilah," showing particularly well the finer colour-sense of the younger painter; it is so like his master in all else that for a long time it passed for a Rubens. Beside it hangs a very spirited picture of the same school (possibly by Jordaens), which, according to the catalogue, may have inspired Holman Hunt with the idea for his "Idle Shepherd"; but is infinitely superior to anything that artist ever painted.

With the French school we come once again into the realm of severe classicism, at least in its earlier manifestations, and it is here that we have especial reason to be grateful for the good taste of Mr. Desenfans, for he has left a superb collection of Poussins, which, we are told, were his chief pride and glory in his lifetime. The two large pictures of the "Triumph of David" and the "Adoration of the Magi" are magnificent examples of the more strictly architectural compositions of the painter's youth. The groundwork of the design in these pictures is the architecture, and the figures are arranged to give support and balance to the whole almost as much as the columns. The movement in both is processional, from side to side, so that the effect is somewhat that of a bas-relief, though there is more depth and coherence in the "Adoration." But the "David" has its peculiar beauties, too; the bold curves and lines of the trumpets almost make one hear the victorious swing of a triumphal march. The "Inspiration of Anacreon" is less architectural, the figures are larger and freer in movement, but show the splendid precision with which Poussin always treated them. The bacchanalian period, when Titian was his model, which is so well represented at the National Gallery,

is here seen in the beautiful "Nurture of Jupiter," in which the landscape, consisting of trees and hill, is treated with as fine a sense of structure as the buildings had been in the



"PORTRAIT GROUP OF A FISHING PARTY," BY HOGARTH.



"HELENE FOURMENT," BY RUBENS.



"A ROAD NEAR A RIVER," BY CUYP.

earlier works, yet the work is without a very strong sense of depth; it is the kind of picture that so greatly inspired Purvis de Chavannes in his decorations. When we come to the "Flight into Egypt" we find at last the fully developed space-relation between landscape and figures, with the clouds hanging over the distant stretch of country supporting the Child's vision of angels and the Cross, and the ground gradually receding from the figures which occupy the immediate foreground to the buildings in the distance. This is rather an unusual representation of the subject; Joseph is seen in the act of lifting the Child into a boat in which the ass is already standing, and the Virgin stands on the bank about to follow. The landscapes attributed to Nicolas are mostly copies; but there is a good Gaspar and several Claudes, of which the "Embarkation of St. Paula" is, perhaps, the most radiantly beautiful. It is to be hoped that visitors who consult the catalogue (which is remarkably full of interesting information) with regard to these pictures will not allow their appreciation to be too much influenced by Ruskin's criticisms, so copiously reprinted, for, after all, the standard to judge these works by is not truth to nature of every separate part, but the greater truth of unity and beauty.

The curious fact of a strain of realism going right through the history of French art, even at a time when the most severe classicism or the most fantastic romanticism was the rage, is illustrated by a Le Nain and, still more curiously, by a very similar Bourdon; the "Brawl in a Guard Room" has the tight handling, the cold light and the low-life subject peculiar to the Le Nains, and yet Bourdon in his later life became a follower of Poussin. Of the eighteenth century there is an exquisite Watteau, and a remarkably interesting portrait by Alexis Grimou, an artist of the early

part of the century, who seems to have anticipated those masters of loose and brilliant brushwork which graced its close. There is something suggesting both Fragonard and Gainsborough in the spirited touch and the extremely light gradation of tone.

Of the nineteenth century there are but few pictures, and those exclusively English, and mostly bad. But, with the exception of the national galleries, there are few places where a more interesting study of the development of English portraiture can be made than at Dulwich. Starting with the portraits of the founder of the College, Edward Alleyn and his wife (the latter being particularly attractive in her black dress and red gauntlets, and book), we find a whole collection of portraits of actors, given either by Alleyn or by the next benefactor of the College, William Cartwright. Many of them are of but slight artistic value, but there are among them works of great beauty, though they may, like the early Italian pictures, look somewhat quaint in their surroundings. The most interesting are, perhaps, "Mrs. Cartwright's Sister," and the fantastic lady in Elizabethan dress, No. 389. Among the more accomplished examples with names attached to them, Greenhill's portrait of the second Mrs. Cartwright, and Isaac Fuller's charming study of a girl should be especially singled out. Some of the Restoration portraits also make a good show, and point to the great continuity of tradition which has existed in this realm of art. Lely's pastoral portrait of Abraham Cowley is quite delightful, and stands out from the stiff Court beauties of Dahl and Kneller, Highmore and Hudson as a thing of the rarest inspiration. But better days were soon to dawn, and in the great men of the eighteenth century we find sound tradition, newer methods and a freshness not to be found among the older artists.



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The new methods brought their dangers with them, as is tragically demonstrated in Reynolds' "Mrs. Siddons as the Tragic Muse," which is so cracked and blistered, faded and blackened that it can scarcely be seen. As for the same artist's experiments in subject painting, which are, happily, confined to this one room at Dulwich, they leave an impression of profound gratitude that there was no living to be made except by portraiture in those days. But portraiture, at least, did reach the noblest heights, and Gainsborough, the greatest of them all, is nowhere greater than in the pearl of the Dulwich Collection, the portrait of Elizabeth and Mary Linley. Here is all his bewitching grace, the poetry with which he surrounds his sitters, and the lightness of touch which yet reveals all the delicate modulations of form. But perhaps more interesting even than this masterpiece or the companion portraits of other Linleys is the very early little

group of a lady and gentleman, a design full of swinging rhythm, with colour richer and more intense than in any of his later works, and yet the inevitable grace! Other portraits are in profusion—Romney, Knapton, Hoppner, Beechey, etc., but also one little piece of pure genre, and that a Hogarth, with no moral attached. So delicate is the workmanship, so graceful the conception that it makes one feel it must somehow be connected with Watteau's residence in London. The dates do not disagree, and it is not usual for a painter to come to a place even for a short time without leaving some traces behind.

Of English landscape there is but one worthy example, a Wilson; but to enumerate all the treasures would spoil the pleasure one has in making new discoveries, so we will conclude by recommending all who can to pay a visit to this "most pleasant of picture galleries." M. CHAMOT.

ENGLISH AND IRISH FURNITURE

SHEFFIELD PARK was, from 1769, the home of John Baker Holroyd, first Earl of Sheffield, best remembered as the friend of the historian, Edward Gibbon, and editor of his Miscellaneous works. This well known property, belonging formerly to the families of Howard, Sackville, Nevill and West, was purchased by him for the large sum of £31,000 from the owner, Lord de la Warr. Holroyd, who made the acquaintance of Gibbon in 1764 at Lausanne, was a voluminous writer on commerce, and President of the Board of Agriculture; he raised, at his own expense, a regiment of light dragoons, called the Twenty-second, or Sussex Regiment, of which he was colonel, and it was as Colonel Holroyd that he took an active part in putting down the Gordon Riots in 1780. In the following year he was created Baron Sheffield, and in 1816 Earl of Sheffield and Viscount Pevensey.

The furniture and porcelain from Sheffield Park, which were removed after the sale in 1909, on the death of the third earl, to the Dower House, Clinton Lodge, Fletching, include a set of six mid-eighteenth century mahogany armchairs with square backs divided into a trellis by spindles, and spindle-filled arms; and some contemporary mahogany and later satinwood furniture. From Sheffield Park, also, are a few personal relics of Edward Gibbon, such as his silver and tortoiseshell spectacles in their original shagreen case, with the silver name-plate engraved "E. Gibbon, Esq.," and some water colour views of Gibbon's house and gardens at Lausanne, where he wrote the greater part of *The Decline and Fall of the Roman Empire*. These are to be sold by Messrs. Sotheby this week.

In the second day's sale are a table and a set of chairs from Irish sources. The set of twelve mahogany chairs, the property of Lady Mary Browne, which formerly belonged to her father, the third Marquess of Sligo, have the shield back which frequently appears in the *Guide* (1788), and slender baluster front legs. The splat is pierced in wavy lines, and tied in the centre with a band of bay leaves; while the rising top rail is carved with a central patera and with festoons of husks suspended by rings and dropping down the upper portion of the splat. The front legs are fluted and carved with acanthus. Also of Irish ownership is a mahogany side table belonging to Sir Vere Foster of Glyde Court, Ardee—a fine and typical example freely carved with flat acanthus scrolls on the frieze, which centres in a lion mask in high relief. The legs, which finish in squared paw feet in the Irish manner, are also carved with a long acanthus leaf. From another source is a set of six mahogany single chairs with cabriole legs finishing in claw and ball feet, and carved on the knee with foliage surrounding a cabochon. The squared back has a dipped top rail, carved with scrolls, shells and foliage, and pierced splat; while the back uprights are fluted.

Among early furniture in the same day's sale is an oak table of primitive construction from Brede in Sussex, which bears on both supports the branded stamp of the Oxenbridge family (an ox and a bridge). The Oxenbridge family can be traced as living in Brede and in the neighbourhood from 1340 for more than two centuries. A chair of turned wood, with triangular seat and three massive supports, is a good example of a type common in England and the Low Countries in the sixteenth and early seventeenth centuries. The massive top rail, which is knob-turned, is decorated with small vertical projections, and the

thick arms and centre support (which is carried downwards to form the third leg), and the smaller spindles connecting the top centre support, are turned. Chairs of this type, "the seats triangular, the backs loaded with turnery," were alluded to by Horace Walpole in a letter in 1761, where he recounts that one of his friends had "picked up a whole cloisterful in Herefordshire."

EARLY MEZZOTINTS.

The late Rev. Lewis Gilbertson's collection of mezzotints illustrative of the early stages and development of this art, which was sold by Messrs. Sotheby on Wednesday, February 15th, contained a fine impression of Amelia Elizabeth, Landgravine of Hesse, by Von Siegen, in the rare first state before the additional work on the veil and dress, and before the date, etc., were re-engraved in the middle, at the bottom of the plate. Of Prince Rupert's work there was the "Magdalen," the "Little Executioner" and the "Head of a Young Man." Abraham Blooteling was represented by a rare life-size plate of Charles II, after Sir Peter Lely, and of the ill-fated Duke of Monmouth, also after Lely. There was also a number of British historical portraits engraved in line, including Crispin de Passe's engraving of Queen Elizabeth after Isaac Oliver, in the dress in which she went to St. Paul's to return thanks for the victory over the Great Armada.

OLD LIGHTING APPLIANCES.

Some varied and interesting lighting appliances of the days of oil and candle light are exhibited at Messrs. Osler and Faraday's, Lanthorn House, Newman Street. Besides crucies from France and England, Roman lamps, a Jewish Sabbath lamp and processional lanterns, the folding coaching lanterns and night shades in the exhibition attract attention. In the latter, a rush light or candle burned all night in a tin receptacle made of gauze or perforated sheet-iron. Dickens describes a night shade, in *Great Expectations*, as "the good old constitutional rushlight of those virtuous days,—an object, like the ghost of a walking cane, which instantly broke its back if it were touched, which nothing could ever be lighted at and which was placed in solitary confinement at the bottom of a high tin tower, perforated with round holes that made a staringly wide-awake pattern on the walls."

The folding lanterns—collapsible lanterns with sides of hinged brass, glazed with horn or mica—which pack up into a case containing a compartment for the candle, date from coaching days, when journeys were taken involving several nights by the way. At the inns, the charge for candles was often extortionate, and Farrington, in his recently published diary, often complains of items such as "wax lights, half a crown" after a stay of one night. With the use of the folding lantern, the landlord could be outwitted. The exhibition also contains a number of pump lamps made of pewter, consisting of a base, a cylindrical body, and a metal "candle" which contained wick. These were frequently used during the eighteenth and early nineteenth centuries in France and the south of Germany for burning colza oil. By an ingenious device the oil is raised to the flame. The candle-shaped tube seen at the top of the lamp is fixed to a hidden pump, and by an up-and-down movement the heavy oil is forced up to the wick, which is at the top of the tube. This device is said to have been invented in Germany in 1765. J. DE SERRE.



MAHOGANY ARMCHAIR (ONE OF A SET).
Circa 1780.

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LIGHTING FITTINGS

THE character of a house, naturally, determines the lighting fittings that are suited to it; but there are certain general considerations which first apply in every case.

A point to remember is that there is good and bad light. Bad light is really uncontrolled light, which produces "glare." This is harmful to the eyes, causing eye-strain and headaches; and alike uncharitable to faces and colour schemes. With electric light care should be taken to see that the lamps used are of the correct size (wattage) for the dimensions of the room, and also they should not be "bare" lights. There are plenty of suitable lamps on the market to-day which are of frosted or opal glass; these absorb the "glare" and are for use when the bulb itself will be visible or partly visible to the naked eye, in preference to the plain glass bulb. A method of lighting in which plain bulbs can be and are effectively used is the "indirect" or "semi-indirect" method, where the lamp itself is totally screened from view by the aid of a bowl or shade, which acts as a diffuser, and in some cases as a reflector. By this means a soft diffused light is produced.

The position of the lighting points is also of great importance, as the full benefit cannot be derived from a fixture if it is placed in a bad position. To decide the fixing of these points, the purpose of the room should be taken into consideration. A dining-room will generally require a centre light to illuminate the table.

A recent development is colour lighting. By this means a room can be made cheerful and cosy by illumination in colours such as yellow or orange; and when blue or green is used a cool effect is quickly produced. It is a subject which needs individual discrimination and personal taste, for care must be taken to choose colours which will evolve a successful combination; but the result, which can be easily achieved by experimenting, doubly repays the slight amount of trouble. The discrimination lies in the fact that only a small amount of coloured light must be used to obtain the desired effect—either in the form of coloured lamps or screens. A room carried out in a soft neutral colour scheme for use in the daytime could, with the aid of an orange or flame-coloured lamp, be given an amber

glow for winter evenings, and with yet another change of lamps would give a cool, pleasing light for summer evenings. These changes can be made with the same furnishings in the room and the same lighting fittings—the alteration being effected solely by the use of various coloured bulbs put in as required. Colours also possess the power of absorbing light, so for reasons



A DULL-GILT ELECTROLIER WITH PARCHMENT SHADES GIVES GENERAL LIGHTING IN THIS SITTING-ROOM, AND A TABLE STANDARD IS USED FOR LOCAL LIGHTING.

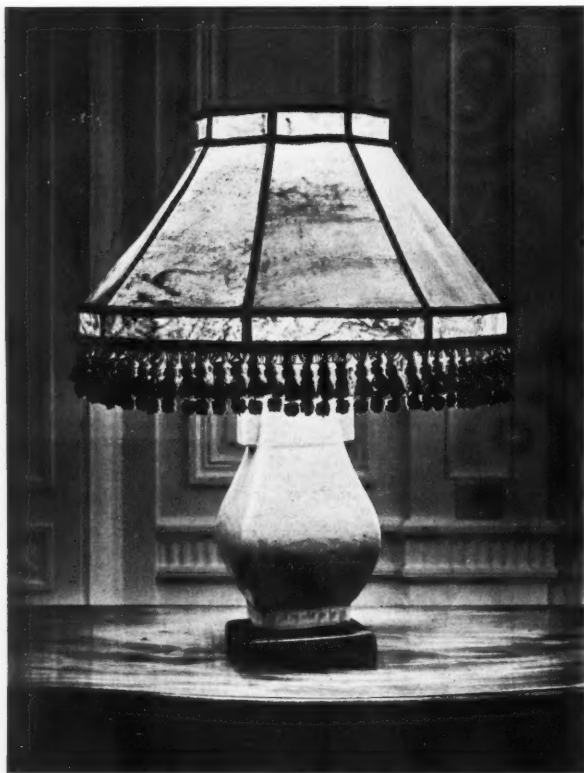
of economy it is advisable, when deciding on decorative schemes, to bear this point in mind and select colours that have good reflecting qualities rather than those of absorption. For instance, in a room carried out in red or a deep brown, 84 per cent. of the light is absorbed, leaving only a very small percentage of real light. In this case either a greater number of lamps is required to make up the deficiency, or lamps of higher power must be used to give sufficient illumination. Where the colour scheme is cream or pearl grey, only about 30 per cent. of the light is absorbed, thus leaving a large proportion for reflecting purposes, and so necessitating less lighting power.

Lights for Different Rooms.

The rooms of a house may be classed in three categories—(1) reception-rooms, (2) bedrooms, (3) halls and passages. For each there are lighting fittings that especially suit the conditions.

For a dining-room—if the table be of fair size—one of the pleasantest methods of lighting at meal times is with standards of carved wood or cut glass upholding porcelain shafts with small electric bulbs to imitate candles, and silk shades of some warm colour. If the room is small, this is all the light that will be needed, and the serving of the meal will be enhanced by the surrounding shadow. If the room be a large one, it will be well to have a pair of wall brackets on either side of the service table. These may be found in many attractive shapes. Some assume a candle form, and they are all the better if simplicity is observed in the design of the back-plate and branches. Furthermore, twin candles are usually more attractive than single ones, though it is possible to obtain a good effect with one fairly stout candle-fitting projecting sufficiently to allow of an all-round shade. Otherwise, in the case of twin lights, shield shades of tinted parchment or silk are most effective.

The lighting of a room by means of wall brackets is usually very successful, since the light is well diffused; but if a centre light over a dining-table is desired, then a pendant light must be obtained. Without wishing to be didactic, the writer would say that it is almost fatal to choose the variety that projects the light down unless the lamps are very well and attractively shaded. Table lighting by means of electroliers with pendent bulbs is often found to be too bright, and even a deep silk shade all around does not entirely diminish the glare. Accordingly, electroliers that are fitted with candle forms are to be preferred. The lights do not in this case need any shades, since they point upwards, not downwards, and give a semi-diffused effect on the table. They may be obtained in simple designs in oxidised silver or brass, or in the attractive Dutch style that was popular in William and Mary's reign.



A CHINESE VASE ADAPTED FOR ELECTRIC LIGHTING. The shade is of parchment leather, the fringe being in blue and brown to match the upholstery of the room.

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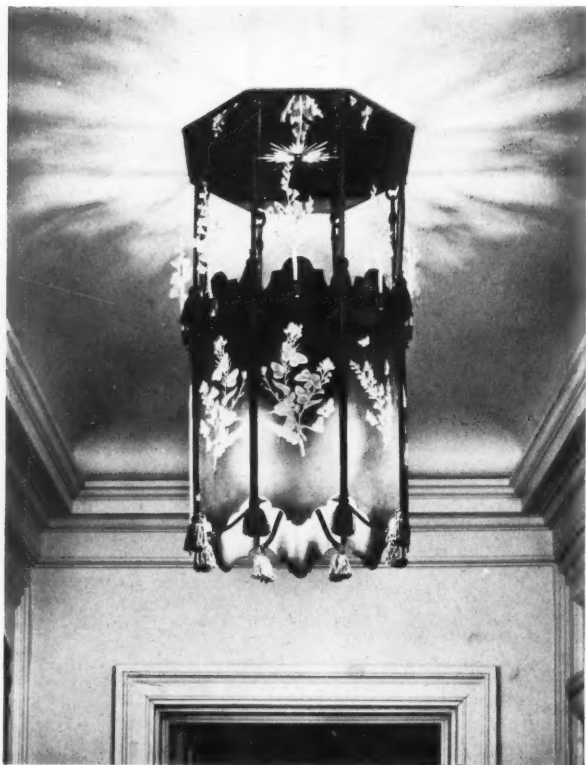
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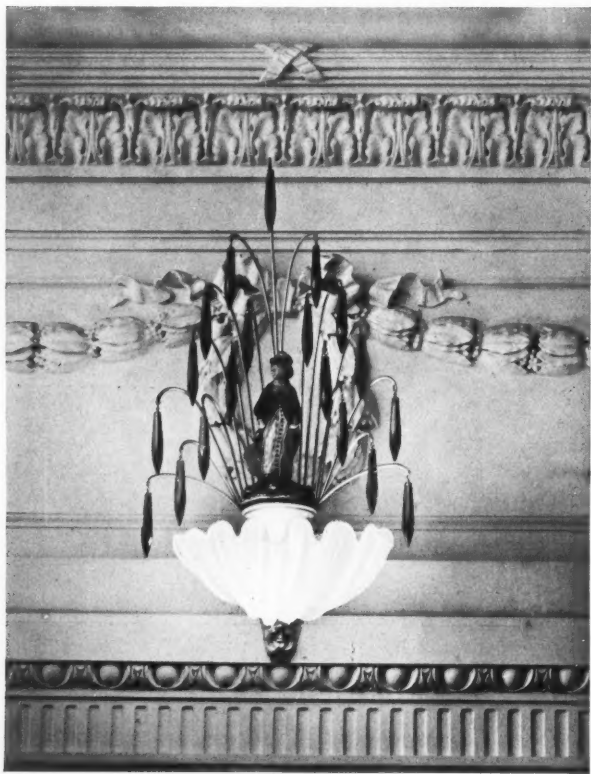
NEW YORK





A LANTERN OF GREEN FLASH GLASS WITH ETCHED ORNAMENT. The glass is mounted in a green metal frame, and is carried by green cords with tassel ends. A shaped mirror is fixed to the ceiling, reflecting the light and the form of the lantern.

As regards wall brackets, what has been said about their use in the dining-room applies with even greater force to the drawing-room. But the latter is different inasmuch as it is the place, above all, for crystal fittings. They may be purchased as centre lights either large or small, and their glittering mass of gleaming glass drops fits well with such a room—but the size must not be out of proportion, and the shape should be well formed and not fussy. Except on formal occasions, however, one seldom uses the centre light in a sitting-room or drawing-room, and, apart from wall brackets, lighting is best obtained by lamps on side tables in convenient positions.



A WALL LIGHT.

With a china figure set above a glass shell, and backed by a spray of metal arms holding pendants of pink glass.

In the bedroom, light is needed principally for dressing and reading. A vase light as described is most suitable for the bedside, while for the dressing-table, candle-shaped lights on wooden standards with shield shades on either side of the mirror are attractive and useful, for the shades may be turned when desired so that the light shines full on the face.

For the hall the lantern-shaped pendant light is usually safe, but in a small hall it is inclined to be too apparent. A good substitute is found in a small crystal pendant fitting with dark blue or orange drops in alternate rows with the white.

For the rest, we have to consider (1) the merits of a thoroughly good light in the kitchen, where it is especially necessary to have it so placed in relation to the range or gas cooker that pots and pans, and whatever is happening inside them, can be clearly seen; (2) the provision of a light of one sort or another in the cellar or other obscure part of the service quarters; and (3) the convenience of a light in the roof space, if that is utilised for storage.

Modern Electric Light Fittings.

There are now available electric light fittings of thoroughly modern character, carried out in glass, iron and other materials. It is, indeed, only within the last few years—through French designers—that so essentially modern a thing as electric light has been treated in a fresh, individual manner. Hitherto the



A DRESSING-TABLE ARRANGEMENT.

A console table is here used as shown, and on either side of it are set Chinese vases having tiered tops in opaque glass. The mirror is supported by a blue and yellow silk cord, finished with tassels.

practice has generally been to take models from the past—forms which came into being when candles were the only illuminants of a room—but now the design of electric light fittings is being approached from an entirely different standpoint. The results achieved are delightful. All sorts of new forms have come into being, and with glass especially, both coloured and plain, most charming effects are being produced.

For certain fittings Holophane glass commends itself. This glass is prismatically cut in such a way that it diffuses the light in a scientific manner, and by means of special colour screens the room may be bathed in whatever glow may be desired.

For gas lighting there is "Vitresil" glass. This is of quite remarkable character. With modern incandescent gas mantles ordinary glass globes often crack and break, but with "Vitresil" globes this can never happen. They will not even crack when cold water is poured on them red hot, and in all positions where draught is likely to occur they are especially to be commended.

With acetylene, which is often used for country-house lighting, the most beautiful candle effects are obtainable, owing to the fact that burners are made which produce a flame indistinguishable from that of a real candle, except for their greater illuminating power.

R. S.

[Note: The lighting fittings shown by the accompanying illustrations are from designs by Mr. Basil Ionides.]

COUNTRY LIFE



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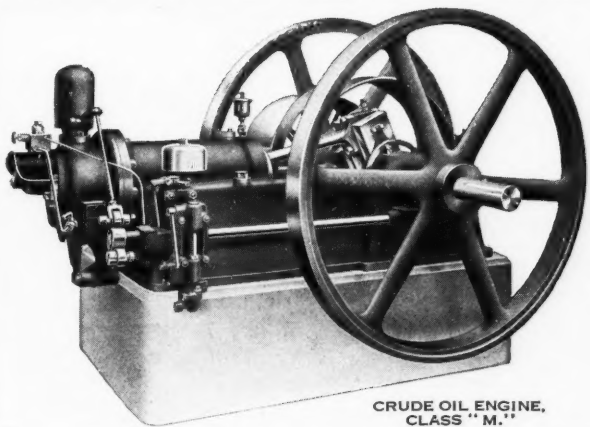
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FURNISHING FABRICS OF TO-DAY



WITH CURTAINS AND TASSELLED PELMET OF FADELESS TAFFETA IN JADE SHOT WITH GOLD.

HOW much of the interest of furnishing fabrics depends upon their setting? Asked our opinion of them, we feel like the little girl who, being told to be sure of her meaning before she spoke, replied: "How can I know what I mean till I see what I say?" The polished surfaces and floral designs of chintz suggest shining mahogany, while a heavy linen printed with a pattern of light-green oak leaves, blue and rosy-tipped flowers touched with light brown and madder, dignified as a panel of tapestry, asks to be displayed against a panelled wall, on some high-backed settee with oak under-frame in spiral twists; impossibly out of place would it seem in a room of modern tendencies, where glossy walls, jade, gold or black, make a setting for lacquered furniture that might answer the description of Horace Walpole: "Lady Caroline Petersham is not more vermilion."

The brilliance of the lustre of artificial silk (its earlier productions characterised by too high and unreal a brilliancy, which have since grown more silk-like, both in appearance and touch) makes this latest comer among textiles a convenient substitute for metallic thread. Dyed a golden yellow, it has none of the brittleness and harshness of metal, and, unlike tinsel, does not tarnish. For curtains, or the tight covers of chairs and settees, there is now an immense choice of fabrics composed of artificial silk, for the most part on a cotton warp, which, in contradiction to their appearance, will withstand the severest wear to which chair covers are likely

to be subjected. Curtains in woven designs with artificial silk quilting in the ground may have linings of shot or single colour artificial silk, in a plain weave and fast colour.

The tendency for real silk to rot in strong sunlight makes these linings very suitable for positions where they are exposed to the fiercest rays of the sun. For the most part, damask effects are preferable in not more than two colours; one good example has a design of grapes and vine leaves, in black on a white ground, making a black and silver effect which might have a trimming of flat black fringe and be completed by black tassels. Large and small Renaissance designs, the classic pomegranate and fleur-de-lis, or the vase which replaced them in later productions of Genoa or Lyons, may be seen, as well as more discreet and retiring woven patterns. Zig-zag contrasts of two colours, like golden forked lightning on a ground of deep night-blue, or calligraphic scribbles of periwinkle shade on a ground of mauve, give effects of broken colour which may take their place in rooms of very different characters and appear out of place in none of them. Some such pattern covering carved and painted French furniture in pinks, blues and greys might also be used, but in more robust colourings on the walnut furniture of William and Mary style; they are, however, out of place among old English oak or in homelier settings.

With fine furniture of early date, if we use velvet in small quantities, plain or cut to give richness, it can be supplemented by the more restrained brilliance



A WINDOW HUNG WITH A STRIPED AND PATTERNED LINEN, AND A TUB CHAIR TIGHT-COVERED WITH A GLAZED CHINTZ.

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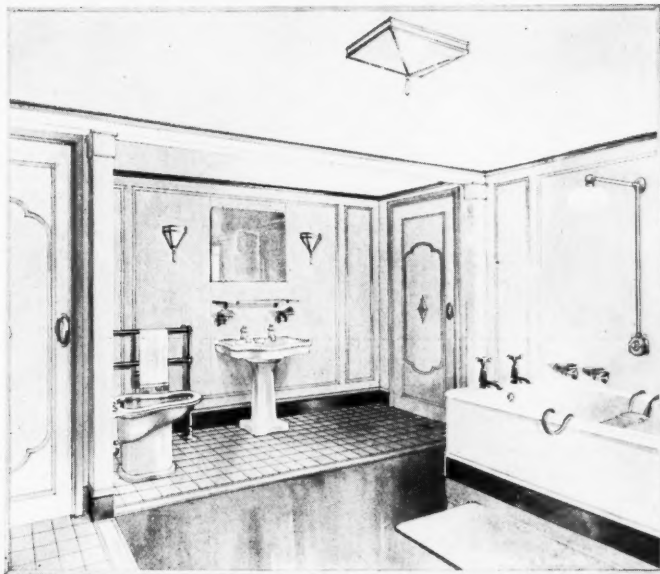
See Hamptons' Building and Decorating Dept. Book, D 181.

A BATHROOM showing how a spare bedroom was converted into a delightfully spacious and comfortable Bathroom. The walls are lined with "Vitremure." This new wall material, the principal ingredient in which is glass, is supremely hygienic, has a very decorative appearance and can be obtained in many soft, pleasing colours.

6ft. Porcelain enamelled iron Bath with polished marble enclosure to front and end	-	£25	0	0
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CUSHIONS OF ARTIFICIAL SILK IN BRONZE, GREEN, YELLOW AND GREY, ON A DIVAN COVERED WITH A PRINTED SILK FRINGED SHAWL.

of natural silk. Neither excludes those loose covers of heavy printed linen or cretonne that accord with modern hygienic ideas. The few designs reproducing the patterns of Elizabethan crewel work, printed on heavy *écru* linen, which, excellent of their kind, were long the stand-by for every cover of this type, are now supplemented by many newer adaptations of needlework effects.

Richer in colour, but taken also from an old needlework design, is a printed linen having flowers on a ground of deep buttercup yellow, through which run minute lines of brown, like the stitches of a quilting. Yellow grounds, inexpensive or costly, are among the happiest of prints, with patterns simple and intricate.

The wealth of colour and pattern in modern cretonne is amazing, encouraged, perhaps, by the prevalence of plain painted surfaces and the absence of much-patterned wallpapers in most modern interiors, which allow a greater license to vivid and insistent chair covers and hangings. Plenty of surfaces for their display are provided by those large Chesterfield sofas and immense, deeply-sprung armchairs which are our own century's most original contribution to the history of furnishing. When this extravagance of complicated pattern, vermillion, jade and amaranth grounds, and exploitation of every flower known to both hemispheres, begins to pall—and pall they may (especially after turning over the pattern books of the upholsterer)—we may turn to some restful Italian prints, of most admirable restraint. Ostensibly in two colours, there is sufficient accident and variety in the printing of the design, as well as in the ground of their dignified patterns, crimson on tawny, blue on silver, or light sea-green on fawn, to prevent any monotony of effect.

Without imitating richer fabrics, such as cut velvet or brocade, the dignity of their designs, the sobriety of their colouring and the un-mechanical method of their production give them the "quality" which is only the more apparent in the absence of surface brightness, like a fine old house *un peu pauvrement habillée*. Narrow in width, each pattern is provided with a separate border, about four inches wide, useful for the edging of curtains or chair covers, and no more appropriate place for their hanging can be imagined than in place of wallpaper, to form the centres of panels, or above a wooden dado rail.

English linens and cretonnes, as well as silks, which have the quietness of colour and varied interest of these Italian cotton prints are to be found in one and two-colour prints; block-printed in the old manner, dyed in indigo, iron, rust and the old vegetable dyes, like the earliest known examples of their craft. These prints, the work of craftsmen who design, cut and print their own patterns, have the curious quality of appealing to some people on account of their antique look (presumably because of the use of printing methods of old), and to others because they go with modern pictures and furniture; their abstract designs, with few floral *motifs*, appearing to others the essence of modernity. Like the subtle designs of the painter Raoul Dufy, too little known in England, whose magnificent brocatelles and silk brocades are woven by Bianchini Ferrier, or the red, brown or black prints on heavy cream linen, such as his "Reaping Machine," they are so well adapted to their purpose as to be independent of passing fashion, equally at home among antiques or in the most modern interior; for are we not told that "All fine things are of the same period?" M. DANE.



IN THIS SITTING-ROOM THE WINDOWS ARE HUNG WITH A CHINTZ HAVING SMALL PINK FLOWERS DOTTED ON A WHITE GROUND, AND THE CHAIRS AND SETTEE HAVE LOOSE COVERS OF FLORAL CHINTZ.

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THE ESTATE MARKET

A STEADY TENDENCY

WITHOUT many transactions of conspicuous importance, the record of the week includes some satisfactory sales and notifications of auctions of various properties, the chief of them relating to town houses. January was a fairly active period and one or two of the principal firms had a turnover exceeding a million sterling apiece of business publicly announced, irrespective of large transactions that remain, for the moment and possibly longer, not for public information.

A STOKE POGES ESTATE SOLD.

FRAMEWOOD, the seat of Sir Charles and Lady Shaw, has been sold by Messrs. Knight, Frank and Rutley. With its terraced gardens and grounds, the estate occupies practically an island site, close to the Stoke Poges golf course. It extends to 200 acres, and besides Framewood, there are a home farm, bungalow, and cottage properties.

In recent years thousands of pounds have been spent on Tyhurst, Chaldon, a gabled residence, designed by Mr. P. Morley Horder, high on the Surrey Hills between Mersham and Caterham. Messrs. Knight, Frank and Rutley are to offer it, ill-health having caused the owner to live abroad. One-third of the sum expended would be accepted for the property of 22 acres. The house should need little in repairs for years to come, and it is surrounded by delightful gardens and woodland.

A total of £63,610 was realised at the auction of Yorkshire and Durham properties, locally, by Messrs. Knight, Frank and Rutley, for Viscount Furness. Ormesby and Cargo Fleet, adjoining Middlesborough, were offered there, when twenty-one lots were sold for £25,110, and at West Hartlepool, Middleton Grange was disposed of as a whole for £24,500. At Darlington, Springfield estate realised £14,000.

Lady Wodehouse has decided that the Hanover Square firm shall submit No. 48, Charles Street, Mayfair, by auction shortly.

At Glasgow, Messrs. Knight, Frank and Rutley sold, under the hammer, Sunderland and Foreland estate, 2,131 acres, in the Island of Islay, Argyllshire.

HOLLINGTON HOUSE SOLD.

SIR FELIX CASSEL, Bt., has sold the Hollington House Estate, of 1,133 acres, near Newbury, through Messrs. Knight, Frank and Rutley, to a purchaser for whom Messrs. John D. Wood and Company acted. It was only last November that it was announced that the present vendor had bought the property.

Chelsworth Hall, Suffolk, to be sold by Messrs. Knight, Frank and Rutley for Mr. Alfred E. Hoare, with 80 acres of gardens, has stone mullioned windows, and is seated in the centre of a richly timbered park, through which for nearly half a mile flows the Brett, broadening in one place to a lake, for coarse fishing and boating—altogether a charming old place.

SHOTTON HALL, SHREWSBURY.

THE DOWAGER MARCHIONESS OF CAMBRIDGE has given orders for the sale of Shotton Hall, the seat, six miles from Shrewsbury, of the late Marquess of Cambridge. Its claims to the attention of potential purchasers lie rather in the absolute perfection of its equipment and condition than in anything of a historical character, although from close association with the Royal Family it has rich memories, for Her Majesty the Queen has often stayed at Shotton Hall, and the Prince of Wales was staying there recently, when the regrettable illness of the Marquess of Cambridge caused the cancellation of His Royal Highness's plans for proceeding from there to Shrewsbury to open a new bridge. Shotton Hall is just one of those much appreciated houses of moderate size, and a considerable expenditure in recent years has been wisely devoted to such matters as the installation of a thoroughly good electric plant, and the heating, water supply and similar points. The Hall stands in gardens of 8 acres, ringed round by about the same area of woodland, and the total area of the entirety is only 232 acres. From most of the windows very beautiful views are obtain-

able, as the Hall occupies an elevated site. About 190 acres, the Shotton Hall Farm, are let at £270 a year. Major E. F. Dorrien-Smith of Leaton Lodge, Shrewsbury, is entrusted with the negotiations on behalf of the Dowager Marchioness of Cambridge, and orders to view may be obtained from him. Shotton Hall is just over a mile from the North-Western station at Yorton.

Egerton Lodge, Melton Mowbray, the hunting-box with 32 acres of freehold land, and ample stabling, will be sold on February 28th, locally, by Messrs. Shafto H. Sikes and Son.

Mrs. Crawford has instructed Messrs. Duncan B. Gray and Partners to offer the hunting establishment at Melton Mowbray known as Thorpe Satchville Hall, a luxurious house in beautiful gardens. The park contains a nine-hole golf course. The stabling is modern and for many hunters. The estate is in the centre of the Belvoir, Quorn and Cottesmore country, providing six days' hunting a week from the hall doors.

NEW RESIDENTIAL CENTRES.

HERE and there in choice positions in and around London new centres of high-class residential amenity are being created. The question is sometimes vaguely asked, and almost as hesitatingly answered, as to where the occupants of some of the older fashionable areas of Inner London can migrate to in face of the irresistible march of commerce and the all-pervading gigantic blocks of flats. To some extent the answer may be found in the development, now only beginning, of such spots as the outskirts of Holland Park and the Dover Park estate at Roehampton. In both a fine type of new house is rising, Georgian in style, with the modern equipment characteristic of the present period. Illustrated descriptions of the houses are available, and Messrs. William Willett, Limited, in issuing that of the Dover Park properties, show sales of many of the new residences, among them the following, all leasehold for ninety-nine years from 1923: Elmstead (£4,250), Eversley (£2,800), Amherst Lodge (£2,975), Lyndhurst (£2,400) and Claremont (a similar price); the prices mentioned being those set against each house in the brochure. The ground rents are very moderate. Others of the same type and about the same range of prices remain available. Dover Park estate occupies a choice position adjoining Putney Heath and Wimbledon Common, and close to Richmond Park, and it is practically surrounded by fine trees. There are sites which have uninterrupted views over the Heath, with space for tennis courts and garages. The park-like grounds, extending to nearly 40 acres, previously formed part of the estate of the late Mr. Pierpont Morgan, so long known as Dover House, Roehampton. The mansion was recently pulled down, new roads have been formed, and a number of "Willett-built" houses are in occupation. Houses can also be erected to suit purchasers' requirements, subject to approval of plans and building agreement.

HOLLAND PARK HOUSES.

ADJOINING Holland Park there is a small but select quarter of modern houses in the Georgian style where quietude may be enjoyed. Messrs. King and King are the agents, and Mr. Leonard Martin, F.R.I.B.A., is the architect, and the spot is called Ilchester Place. It is historically very interesting. In 1610, Sir Walter Cope, Knight, Master of the Court of Wards, a gentleman of the Bedchamber to James I, acquired the manor and built for himself a mansion known then as Cope Castle, and surrounded it with gardens and dainty pleasaunces, kitchen gardens and woodland walks, carefully tended and jealously guarded until the present day. He left no son, and his daughter Isabel brought the estate to her husband, Sir Henry Rich, Captain of the Yeomen of the Guard, one of the most heartily hated of men, who carried favour with Henry VIII, Edward VI, Mary and Elizabeth. Later on he was created Lord Kensington, and his subservience to Buckingham having obtained for him the title of Earl of Holland, he altered the name of Cope Castle to that of Holland House. Bad times came, however, and less crafty than his ancestor, Sir Walter Cope, he

fell between the two stools of King and Parliament, and was beheaded. For a time Holland House was in the hands of Parliament, and the Protector is alleged to have walked in its fields in order that he might safely shout high affairs of state into the deaf ears of his son-in-law, Ireton. The estate reverted ultimately to the widowed countess, and succeeding heirs, until William Edwardes inherited the property and became Lord Kensington, when Holland House was sold for the first time.

Holland House has been the subject of special articles in *COUNTRY LIFE* (Vol. i, page 632; Vol. xiii, page 272; and Vol. xvii, page 870). Addison, Charles James Fox, Byron, Sheridan and many another notable personage have enriched Holland Park with their memory, and the property has descended ever since 1769 with the holders of the title which was revived by Henry Fox, the Secretary of War, who had in 1749 taken a lease of the estate at £182 a year.

A VAST DOMAIN IN YORKSHIRE.

WARTER PRIORY is now for sale, as a whole or otherwise, by Messrs. John D. Wood and Co. It has been often mentioned in these columns, and there is nothing to add except a reminder of the sporting quality of this Yorkshire domain of 10,000 acres. The game bags average 16,000 head, with 9,500 pheasants and 3,000 partridges in recent seasons, and a "record" bag of 4,460 head for a single day's shooting. The trout lake of 6 acres is another noteworthy feature, and the whole forms the fitting environment of a mansion containing forty or fifty bedrooms and an unusually adequate proportion of bathrooms, a very important point, some sixteen or more. The great gardens are of the recognised types, a rose garden, old English, Italian and Dutch predominating. Farms in and near Nunburnholme and the entire village of Warter are included in the contemplated sale, and the estate yields about £6,000 a year.

Lighthorne Rectory, near Warwick, a nice old Manor house has been sold, under instructions from the Rev. A. H. Watson, through the Ecclesiastical Commissioners, to Major N. V. Huttenbach, M.F.H. of the Warwickshire. It is only about five miles from Kineton and the kennels. The agents were Messrs. John D. Wood and Co.

The sale, lately notified, of Stavordale Priory, Wincanton, was to a client of Messrs. Norfolk and Prior, Messrs. Henry Duke and Son representing the vendor. The Priory is of stone, dating from the fourteenth century, with cusped tracery windows, beautiful chimney-pieces and panelling; a hall, 50ft. long, with chestnut open timbered roof. The chapel, with fan tracery stone roof, and other architectural beauties, are Late Perpendicular. There is ample accommodation, cottages and useful buildings, every modern convenience, and the 28 acres that surround the house include delightful old English gardens.

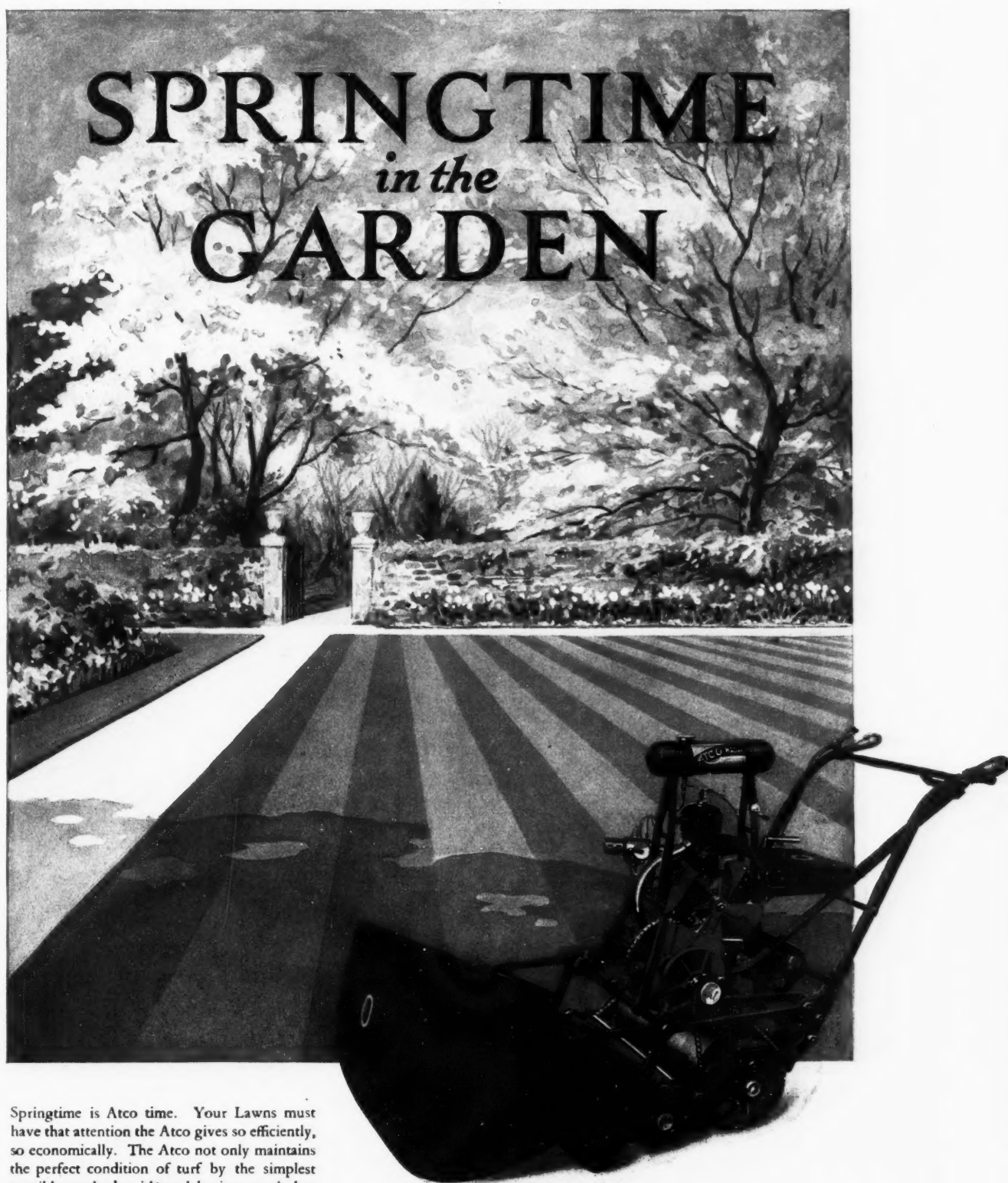
Within forty-five minutes of town is a combination of a high-grade pedigree stock-raising farm and a perfect example of an original Queen Anne manor house. The opportunity presents itself with Stoke House, Stoke Mandeville, near Aylesbury, which within the last few years has been sumptuously modernised, although retaining all the characteristics of the period. There are garages, stabling, cottages and brick and tiled farm buildings. The land, most of which is rich, well watered pasture, extends to nearly 200 acres. The agents are Messrs. Norfolk and Prior.

Feering Croft, Kenley, a charming small modern residential property with garage and stabling, is for sale by Messrs. Norfolk and Prior, at an extremely moderate price.

The old-fashioned property known as Waltons, Much Hadham, comprising a spacious house, stabling, garages, farmery, two good cottages and a total of 8 acres with frontage to Bishop's Stortford road, has just been privately sold by Messrs. Deacon and Allen, with Mr. Alfred Fowler.

Jointly, Messrs. James Styles and Whitlock and Messrs. Berry Brothers and Bagshaw have sold Lot 12 on the Harrington estate, Northamptonshire, a mixed farm of 95 acres.

Gloucestershire sales by Messrs. Davey and Co., Limited, include: Kingrove, Chipping Sodbury; and Willowside Farm, Withington, near Cheltenham. **ARBITER.**



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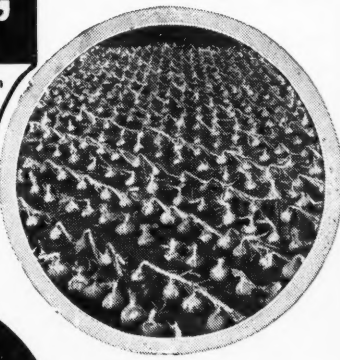
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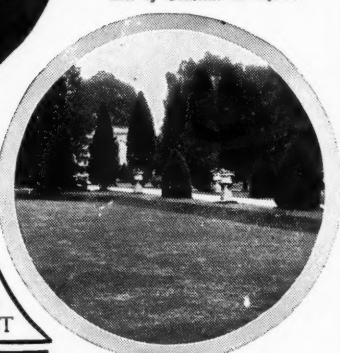
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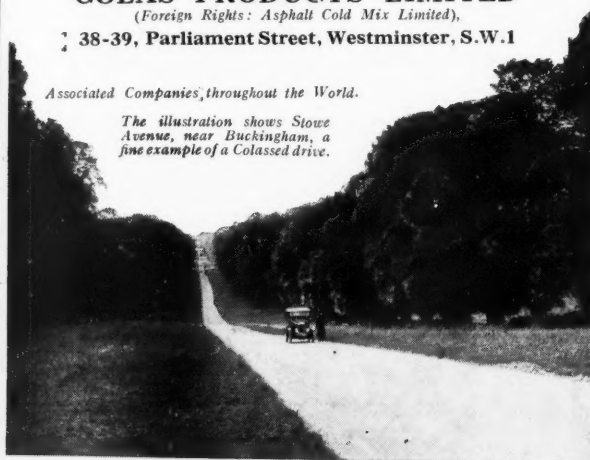
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The illustration shows Stowe
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fine example of a Colassed drive.



THE GARDEN VISTA

THE WOODLAND GARDEN

THE term "bold" is one that is often used, sometimes misused, in relation to garden development. This material has been boldly used, that scene boldly treated, and so on. Sometimes its employment merely means big, when the results achieved may be incommensurate, so far as the practical attainment of beauty is concerned, with the effort put forth. Sometimes it is used to denote the courageous pursuit of a charm that is not a conventional or slavish application of rules and regulations, restrictions to set forms, or imitative to the extent of trying to copy any particular example.

In the more formal and architectural portions of the garden this freedom from convention is rarely possible. There is a limitation to the uses that can be made of geometrical forms, and despite the multiplicity of ingenious variations of arrangement that may be applied, all gardens of this description have much in common. Indeed, the very principles upon which they are developed ensure that there shall be an orderliness in the distribution of their parts that makes a general resemblance to each other imperative.

It is when one leaves behind this extension of the architectural spirit of the residence outwards, and arrives at the fringe where man's work in its most pronounced form, and nature meet, that the freedom to depart from the more stringent rules guiding the mind and hand of the gardener up to this point becomes possible. It is, however, true that even here one cannot renounce all the shackles of restraint that a house having doors and windows imposes. In your garden scheme, so far, certain lines have had to be straight and direct. Your woodland vista need not be straight, but it should at least be direct.

PICTURES IN THE WOODLAND.

There is a world of suggestion in the course of the path in the woodland garden scene, "The path that leads to home." Here with no sense of effort of design, no single thought except of a charming appreciation of simple things, a little picture has been created that brings man's handiwork in close association with nature, to the delightful enhancement of both. Take away the house with its dominating chimney and the scene becomes just a woodland picture, beautiful enough it is true, but all the feeling of homeliness has gone from it. Straighten the path and plant it on a little more rigid lines and the feeling of simplicity, and with it much of its beauty, has departed. There are solid grounds for an emphatic plea for more of this simplicity of treatment in the modern garden even in situations such as this, when the possibilities are offered in close proximity to the house. There is a danger of over-formalising our garden designs and carrying geometrical divisions and conceptions a little too far, and it will be well if the lesson conveyed by such compositions as this, that some houses are happier in the more natural surroundings that such a garden treatment provides, than if the intermediate lawn between the house and woodland was patterned out to a geometrical design.

The real reason for this freedom of treatment in gardening must be looked for primarily in the influx of vegetation from all the temperate parts of the world that does not and will not conform to the restrained planting necessary in gardens of a more formal character. Take as an example that beautiful shrub

Cotoneaster rugosa Henryi. Plant it in a position where it has to be restrained and confined to a limited area and therefore mutilated, and its charm disappears. Give it a woodland fringe or an open glade where it can grow in its own luxuriant way, where it can thrust out its long semi-pendulous branches, and its orange clusters of berry will light up the shadowed recesses with a glow in which there seems nothing exotic because it associates so well with our natural sylvan surroundings. There are hundreds of similar subjects to our hands to-day that are exercising an influence on our gardening conceptions. The results we find in the wonderful woodland garden scenes to be found at Leonardslee, Gravetye Manor and the more recent development of woodland pictures by Major Lionel de Rothschild at his New Forest home, Exbury House.

NATURAL PLANTING.

It is in such gardens as these that one gets a sense of wonderful plants, trees and shrubs, growing as they do in their natural home, and I do not think the whole history of gardening gives us anything quite comparable with them. They are something more intimate than anything the "landscape" period suggested and more akin to nature than the artificially natural products of its teaching. Nor are the attractions of this form of garden art restricted to situations where huge areas can be commanded. A little copse, a bit of woodland fringe, such as often becomes the property of a purchaser of a plot in a wooded district, such as certain parts of Surrey, even though the house built on it may be little more than a cottage, offer facilities for treatment of this sort on a small scale, with the certainty of delightful results.

In practice, you can, if you wish, clear your woodland vista on straight lines with massed colour to the right and left, or if such clearance involves the sacrifice, too great to be contemplated, of one or more fine trees, you can swing your lines boldly outwards to avoid such a catastrophe. You are bound by but one rule instead of many. That one is that whatever you do must gratify the sense of vision. The provision of suitable conditions for successful culture of the subjects you plant follows naturally upon this. In effect it resolves itself into choosing your material to suit the situation.

What of practice, *i.e.*, the methods by which such results

are achieved. Well, let us take an imaginary situation. Here is a stretch of woodland some acres in extent. In it are many fine trees. There are also a number that have reached their allotted span and are obviously in the stage of decay. These must be ruthlessly cleared. A fine healthy tree is a noble thing, and often some sacrifice is justifiable to preserve it. A sickly tree is a disaster and a danger.

Then there is that wild undergrowth. The first temptation is to make a clear sweep of the lot, but this is not always judicious. It is true that its very luxuriance suggests that the position it occupies might be better filled with more attractive subjects, but—be careful. Remember that a woodland can become a very draughty spot. It may be that some of the wild undergrowth would be better left as protection against keen winds. It is certain that in properly disposed masses and fringes it will minimise the danger of frosts. It is probable also that much of it has a great deal of inherent beauty that will serve as a foil or background for such exotic vegetation as it will be found desirable to



WHERE WOODLAND, LAWN AND HOUSE MEET.



THE HANDSOME LILIUM GIGANTEUM IS AT HOME UNDER THE SHADE OF TALL TREES.

introduce. Paths will be necessary, and, whenever practicable, these should indicate vistas through and onwards. Possibly it may be to an open sunlit glade, perhaps it may terminate in the purple shadows of overhanging trees, or perchance it may lead the eye on to some such enchanting effect as distant water or an open sunlit landscape, or its farther aperture may



FOXGLOVES AND OLEARIA AT THE WOOD EDGE.

focus, to paraphrase that beautiful concept of Tennyson, "An English Home—all things in order stored, a haunt of ancient peace."

No matter what the area, inwards and outwards these vistas should ever weave themselves, subject only to the continuity of progress towards the desired point of egress. Definite entrances and exits are essential. Within one can deviate to leave a little grove or a single tree in an open spot, swing right or left to take in a sheltered recess, ever returning to "the path that leads to home."

Just a word on one other tribute that must be paid to the woodland beauty and I will finish with its design. Remember that multitude of effects of light and shade, of shadowed checkered pathway, of the golden tracery woven by sunlight streaming through the branches, of the empurpled depths of shadow in the more remote recesses; think of it as you weave your pathway system and again as you splash in your future colour effects. By so doing you will give to your colour an added intensity or subdue it to an enchanting softness and create a new beauty in the woodland itself that will be worthy recompense for all the thought and care you may bestow upon these elemental essentials.

Of the subjects at your command for planting, their name is legion. If your soil is lime free, nearly all the Natural Order



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Ericaceæ is at your disposal, rhododendron species and hybrids, azaleas, andromedas, kalmias and a host of others, all of which delight in semi-shade conditions. Where the space is sunlit and open you can fringe your pathways with many of the heaths. Magnolias, too, should find a place, and in protected shady areas camellias will thrive. Nearly every known species and variety of berberis and cotoneaster can be used in some position of the woodland. Most of them thrive in partially shaded positions. Where the wild cherry grows there also you can plant the softly tinted Japanese and Chinese varieties, and your wild crabs can on occasion be replaced with all the wonderful varieties of *Pyrus Malus*.

The trees you have to remove can be replaced with others if necessary, and this will give you a chance to introduce autumn tints in the form of various species and varieties of maples, such as *Acer Schwedleri*, *Ginnala* and some of the North American species. Then there are *Cornus Kousa*, *C. Nuttallii* and others. The viburnums, such as *plicatum*, *tomentosum* *Mariesii* and others can be introduced to their first cousins, the double and single guelder roses. Your paths can be fringed, informally of course, with masses of prostrate shrubby plants, such as *Gaultheria procumbens*, *Leiophyllum buxifolium*, *Cotoneaster humifusa*, the dwarf Japanese azaleas, *Rhododendron racemosum*, and throughout the late summer and early autumn you can splash sunlight effects here and there with the hypericums, such as *patulum* *Henryi*, *Hookerianum*, *triflorum* and

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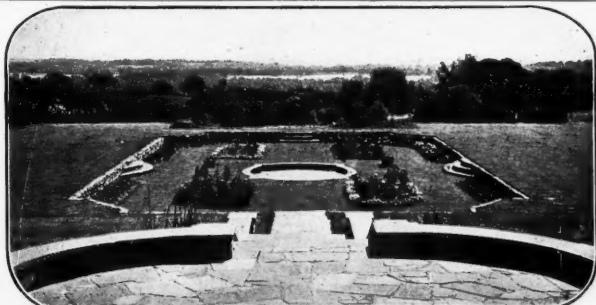


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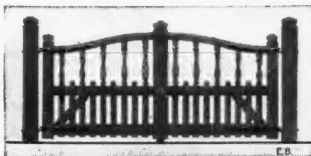


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others. This is but touching the fringe of the shrubby subjects at your command; there are hundreds of others, witch hazels for winter, forsythias for spring, shrubs that give autumn tints, spring flowers and winter berries, and so on. Nor will their use prevent your obtaining the distant glint of gold and blue and all the hues of the rainbow that will come with the spring by the naturalising of bulbs in frequent masses throughout chosen areas, and there are certain herbaceous plants that are more suitable for such situations than the trimmer, tidier parts of the garden. These must not, however, be planted indiscriminately. Foxgloves, of course, and mulleins, some of the senecios and a number of similar plants are admissible—but

why continue? There is such a wealth of material available that it is invidious to mention the few that space permits.

In such gardens every period of the year provides its new interest, and beauty passes on from one day's theme to the next. From the tender tints of early spring to the glorious riot of autumn colour there is not a dull moment, and when the last brown leaves have fluttered to the ground there will still be the lasting enchantments of foliage and multi-coloured woods that survive the death of the year. With it all there will be an enchantment unlike anything else the garden provides, to which the very sense of "this freedom" of unrestrained growth and the very sense of trim and tidy lines will add immeasurably. G. D.

REPLENISHING THE HERBACEOUS BORDER

It is a controversial point as to whether autumn planting or spring planting is the more successful. Many authorities hold that the former is the more satisfactory method, since, if planting is undertaken early on in the autumn season, the plants have an opportunity of becoming rapidly established before the onset of wintry conditions, as advantage is taken of the warmth in the soil at the end of the summer or in early autumn. In general, however, the majority of gardeners are loath to clear away what remains of a summer display in order to hurry along the planting for the next season. Shrub

that an early summer or autumn border is the aim of the planter. For early summer, peonies, lupins, irises, pyrethrums, campanulas, and delphiniums are all invaluable for the display; while helemiums, gaillardias, helianthus, monarda, phlox, rudbeckia, solidago, anchusa, coreopsis and erigeron prolong the display during midsummer until the first of the Michaelmas daisies unfurl their fuzzy heads. Last season there may have been a dearth of blossom in early summer, for example, and it is now when the mistake can be remedied by planting bold clumps of some early-flowering subject. When filling in gaps, the planting must be



A SPLENDID MANIFESTATION OF BEAUTY, EXUBERANCE AND GRACE.

planting, roses, fruit, bulbs—all may be done in autumn and during the winter, but in most gardens one finds that the herbaceous border is left over until the last.

SPRING PLANTING.

It is also true that many imagine, if planting was not done in the autumn, that such work cannot be undertaken in spring. Such an idea is entirely erroneous. Many plants—for example, all plants that are grown on in pots in a nursery, and many herbaceous plants like phloxes—transplant better in spring than in autumn, since they do not lie over the winter in a soil which is wet and cold and with which they have no contact. They are placed in the soil in spring, when a new root system is being formed, and, naturally, they take hold more readily and shoot upwards with the first warm days. Last autumn much planting had to be postponed owing to the frosts; and during the winter, with snow and rain, planting operations were at a standstill. It is now when advantage must be taken of any mild and open weather to push ahead with such planting that awaits completion. Along with the planting of new material, the work of division and transplanting of the divided portions can be done. Division of the crowns of many herbaceous plants, such as Michaelmas daisies, delphiniums, lupins, phloxes, etc., is good for the plants. It undoubtedly promotes sturdier growth and a finer display of flower on an individual stem. While division will increase the stock of varieties of plants that are already present in the garden, it is desirable to add to one's collection every year by making fresh additions of new and better varieties. No herbaceous border is complete without some of the more modern representatives of the main genera of strictly herbaceous plants.

SALVAGE AND RENEWALS.

When replenishing at this season, it is worth considering planting in relation to the time when the display is most desired. It may be that a mixed border which will provide a continuity of bloom from May on until late October is aimed at; or, again,

done with care, so that the general arrangement and colour scheme in the border are not broken. Tall plants may be used with effect as a background, or dotted at intervals in the intermediate part of the border to break the general level. In the foreground, the idea should be to have as bold groups as possible, regularly spaced so that the eye is carried on from one part of the border to another. Massed planting of individual plants has been advised and is important. It is much better to grow a small selection with, say, half a dozen plants of each variety. For this reason it is advisable to have the border of a good width—at least 8-10ft. The longer the border, the greater should be the width, as proper proportions are necessary if a happy balance is to be struck in planting.

MODERN VARIETIES.

The list of varieties of herbaceous subjects which is given must be considered merely as a guide to those who are planning additions to this year's border. Individual taste plays a large part in the enjoyment of a border, and the owner should not accept the advice of others unless such counsel seems to fall in with his own ideas. All the sorts described are modern and are kinds that have met with a large measure of approval wherever they have been grown, so that they can be relied on to give yeoman service in the majority of soils and situations in a general border arrangement. It is important to deal with a good nurseryman, so that robust stock is obtained. The best material is always the cheapest in the end, and home-grown produce is always to be preferred to that reared abroad. For one thing, it transplants and thrives much better under conditions to which it has been already accustomed.

For an early summer display, peonies, delphiniums, lupins, and irises are indispensable. Among peonies a selection of choice double-flowered varieties might include Lady Alexandra Duff, a most lovely white; Kelway's Glorious, another pure white; Agnes Mary Kelway, light rose; James Kelway, rich



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rose pink, really a semi-double; Lord Derby, crimson; President Poincaré, rich crimson. In singles, Pride of Langport, soft pink; Beatrice Kelway, white; Kelway's Gorgeous, salmon pink; Nellie, blush pink; and Victor Hugo, a rich crimson. All these varieties are productions of the house of Kelway, who have done so much to develop and improve the peony and popularise the plant for garden decoration. Peonies are coming more and more into vogue, and, although their flowering season is comparatively short, they are at their best at a time when massed colour display is lacking. Moreover, they are useful plants out of flower. Their handsome foliage remains decorative throughout the season and can be made to serve a useful purpose if lilies are planted alongside. Most lily bulbs abhor sun scorch, and it is an admirable idea to plant peonies and lilies together. The lily stems receive protection at their base, and as they push upwards through the peony foliage their flowering is not interfered with.

LUPINS, DELPHINIUMS AND PHLOXES.

With lupins and delphiniums the choice is even wider than with peonies. Both plants have undergone intensive development until many fine varieties are now obtainable. Among the former, as a small collection, I suggest Downer's Delight, an old variety, but still supreme in its colour class of rich rosy crimson. Penelope, of a soft blue; Sunshine, an attractive rich yellow; Happiness, a good purple; Chocolate Soldier, an uncommon purple-chocolate colour with contrasting yellow standards; and Glowworm, an artistic blend of mauve, violet and yellow. Among tree lupins, useful as a corner piece in a border, the variety Light of Loddon deserves consideration. It makes a free-flowering bush smothered with rich yellow blossom. Of delphiniums, a few of the older sorts, like Millicent Blackmore, General Sir D. Haig, Lord Derby, are still worthy of note; while newer sorts are Mrs. Townley Parker, Cambridge blue; Kelway's King George, deep violet; The Shah, deep lavender and pink; Norah Ferguson, pale blue suffused with pink; Evelyn M. Cole, rich blue; Smoke of War, deep violet and purple with black eye; Kelway's Goliath, deep rich blue; Star of Langport, pure sky blue; Dusky Monarch, light purple; King of Delphiniums, deep blue, and its counterpart, James William Kelway, of an improved shade of rich blue and plum; and Mrs. Foster Cunliffe, seen at Chelsea for the first time last year. The Wrexham or hollyhock strain of delphiniums, with larger and more tapering spikes, has a number of good varieties in Monarch of Wales, Coquette, Joy Bells and Advancement. These are all admirable plants for massed planting in the background of the border.

From the best of phloxes, which I regard as among the most valuable of border plants for a real splash of colour, satisfaction is assured from the following selection: Coquelicot, orange scarlet; Elizabeth Campbell, salmon pink; Europa or Frau Ant. Buchner, pure white; Le Mahdi, violet purple; Mrs. Van Hoboken, rose; Selma, rich pink; Border Gem, deep blue; and Triumph, deep purple blue.

Among other good herbaceous varieties a few of the modern sorts of torch lilies (kniphofias) are a great asset to the border with their flaming spires. Mount Etna is good, and H. J. Mills is another fine sort. The fleabane (erigeron) is useful for the forefront of the border, and two of the best varieties are Asa Gray (buff colour) and Quakeress (lavender). Geums, gaillardias, heleniums,

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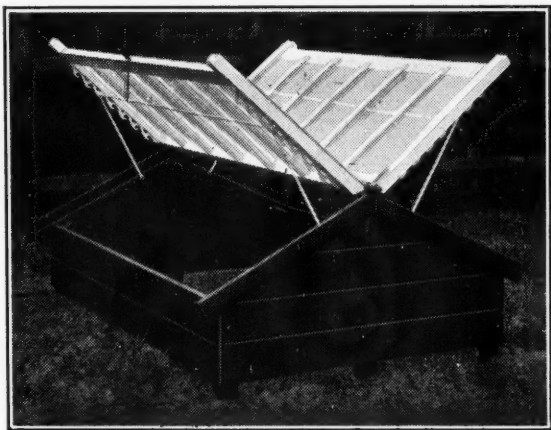
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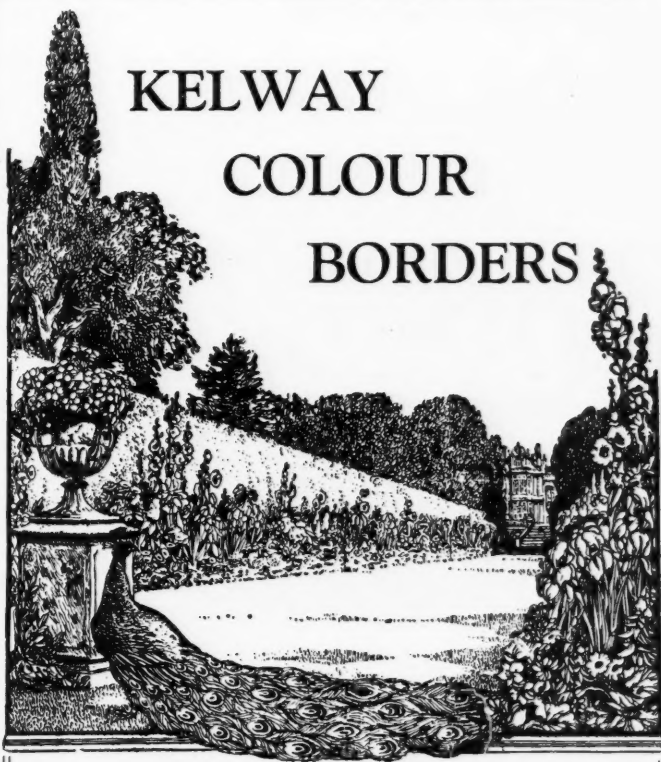
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rudbeckias, helianthus, solidago, eupatorium, are all invaluable in their modern varieties; while achilleas, anthemis, anchusa, aconitum, campanulas (especially persicifolia and its varieties), echinacea (a plant seldom seen, but most decorative in the border), monarda and the Michaelmas daisy tribe, mentioned in a recent article in COUNTRY LIFE, must all be included. A mere mention of them must suffice to recall their merits as desirable border inmates.

In the background of the border a few shrubs may be necessary, and one or two varieties of clematis, which associate very



AN EARLY SUMMER BORDER, WHERE PEONIES, LUPINS AND IRISES PREDOMINATE.

planting may be completed by the end of next month, allowing for any delays that may arise through bad weather conditions. C.

well with delphiniums. A good shrub for the background is ceanothus in one of its species; while others which may be introduced in the border are hydrangea, potentillas, philadelphus and weigelas. These harmonise successfully with the general run of border plants and do not look out of place. Where alterations are being considered and renewals planned, the planting work and task of selection of new varieties should be proceeded with immediately, so that all

THE ROCK GARDEN

THERE is no phase of ornamental gardening which gives the enthusiast greater scope for carrying out his own idea of planting than a well arranged rock garden, with its combination of sunny and shaded aspects and its dry banks and moist slopes. It provides every facility to accommodate all kinds of plants and to cater for their different tastes in situation and rooting medium, from the rampant and more luxuriant commoners to the delicate and more refined varieties that demand special care.

CHOOSING A SITE.

The position of the rock garden entirely governs the selection of plants. For example, under the half shade of trees, or where the rock faces have a northern exposure, quite an interesting collection of rock plants can be formed by choosing shade-loving plants, such as anemones, columbines, primulas and ferns, while on a bank that receives the scorching of the sun true alpine will form the selection. The site of the garden and the placing of the rocks are all important to the ultimate success of the plants within it. Too many rock gardens look out of place once they are completed. They seem out of joint with the rest of the garden. It may be that they are too ambitious

in construction or too symmetrical in design, with the result that they become an aggressive blot in the garden landscape. Natural opportunities for the creation of the ideal rock garden seldom occur, but, when they do, advantage should be taken of them, so that the result will be highly satisfactory from the artistic as well as the cultural point of view. The configuration of the ground with outcroppings of rocky ledges here and there may indicate that the only logical treatment of the site is to form a rockery.

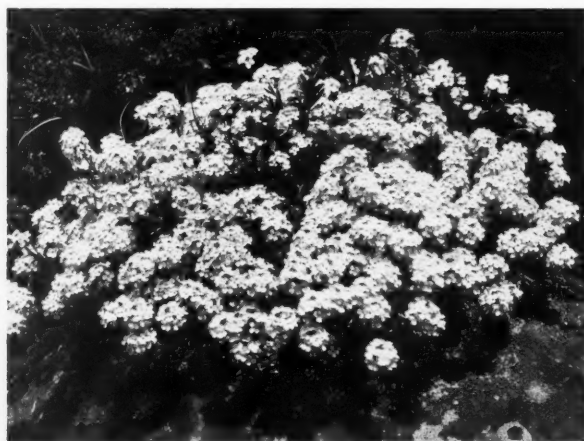
The presence of a cliff makes an ideal setting for a rock garden, especially when there are a few trees not in too close proximity, which will help to keep down the scale of the garden. This happy combination is shown particularly well in one of the accompanying illustrations, where the rock garden is not out of proportion with its surroundings. In general, it is a common error to construct on too extensive a scale. It is much better to limit the size of the garden, to build it of simple design, without that splendid regularity of outline which is absolutely foreign to natural planting. It should be borne in mind that the rocks do not make the garden. The stones must be subordinate to the plants within the garden. A rock garden exists primarily to show off the beauty of rock plants, and not of the



A ROCK GARDEN IN A NATURAL SITE, WITH NOTHING HARSH OR INCONGRUOUS IN ITS ARRANGEMENT.



A BROAD MAT OF DEEP ROSE BLOSSOMS OF THE ALPINE PINK, *DIANTHUS ALPINUS*, ONE OF THE BEST OF ALPINES.



AN INVALUABLE PLANT FOR THE ROCK GARDEN, *ÆTHIONEMA* WARLEY HYBRID OF A WARM ROSE COLOUR.

stone with which it is constructed. For this reason only sufficient rock, consistent with the requirements of the plants and the appearance of the garden, should be used. The thing to avoid is making the rock garden look like a builder's dump.

The kind of soil that is used in the rock garden is a question that does not seem to receive consideration from many rock gardeners. Since a large variety of plants is to be grown, whose cultural requirements are not alike, there, naturally, must be some differences in the soil throughout the garden. As a basis, a good average compost is a mixture of good sandy loam with leaf-mould and gravel incorporated so that a porous medium is obtained. In some corners, where peat-loving plants are grown or those preferring slightly acid soil conditions, a little peat moss litter may be given as a top-dressing, whereas for silver saxifrages and other lime lovers a light dressing of loose mortar rubble is indicated. It may be accepted that it is a good plan not to overfeed the plants, as overfeeding promotes leaf growth at the expense of bloom. A little bone meal worked into the soil around the crowns of the plants every spring will be found beneficial, but, otherwise, manure is not advisable. What is good is a dressing of small chips as a soil covering.

PLANTS FOR FURNISHING.

At this season of the year there is a certain amount of salvage and renewal work to be accomplished. Many of the inmates are overgrown, and demand drastic treatment to keep them within bounds; while there are, doubtless, many gaps to be filled, where a few of the plants may have succumbed to the trying conditions of our winter. If a bright spring display is wanted, a start must be made at once; while, at the same time, late summer and autumn flowerers should not be forgotten in the planting schemes. The rock garden can be made, if planting is carried out judiciously with due regard to the selection of plants, to furnish plenty of colour and bloom from early spring until autumn.

The gardener of to-day has a plethora of alpine plants before him, so extensive that it is often a problem to know what to select. The catalogues of specialists in rock and alpine plants are of some assistance to those who are in the happy position of knowing many of the plants either by repute or through noting the plants in other gardens, but, as a rule, they are not sufficiently informative as to the habits, flower colour, time of flowering, height and other characteristics of the plants listed, so that the beginner must experiment for himself, often with dire results. As a nucleus of a collection, the tyro in rock gardening will not go astray if attention is confined to the more luxuriant growers and those that provide carpets of brilliant colouring. Some authorities hold that the rock garden is not the

correct place for spreading drifts of alyssum, aubrietia, arabis or iberis, but as most gardeners profess a liking for a massed colour display they are well worth planting. Alyssum saxatile, known as Gold Dust, and its variety citrinum, a lemon-coloured sport, are both good; while among aubrietias the deep purple Dr. Mules, Fire King and Carnival are but a few that might be grown. Iberis gibraltarica is a most useful candytuft, while *I. sempervirens* Little Gem and Snowflake provide decorative carpets of pure glistening white. Many of the low-growing bellflowers deserve a corner, including *Campanula pusilla* in one of its many forms, of which one of the best is the free-flowering lavender blue Miss Willmott. *C. carpatica* is another fine species violet in colour, while *C. pulla* and *C. Waldsteniana* are worthy additions. Two species for the more advanced are *C. Allionii* and *C. Zoysii*, both dainty plants. The shrubby-looking aethionemas in one of their many species, such as *grandiflorum* or its better hybrid Warley Rose, are invaluable for a sunny corner. They provide a perfect sheet of rose blossom and look particularly well on top of a ledge. Among the rock pinks, *Dianthus alpinus*, *DD. neglectus*, *cæsius*, *deltoides* and numerous named varieties that can be found in any list are excellent. Many varieties of the new race of Allwoodii pinks are showy rock plants and fully deserving of a place. Of phloxes we have many, and at least *P. Douglasii* and its variety Lilac Queen and *P. stellata* in one or two of its forms, like *G. F. Wilson*, *Moerheimii*, *Nelsoni* or *Vivid* should be grown.

When we come to the truer alpine there are the saxifrages and primulas, hosts in themselves, with gentians, arenarias, oxalis, polygonums, androsaces, sedums and many others to complete the list. One or two of the more simple European primulas, for example, *PP. frondosa*, *hirsuta* and *marginata*, are to be included, with *Saxifragas* *Aizoon*, *cochlearis*, *Irvingii*, *Grisebachii*, *oppositifolia* and one or two of the mossy varieties like *bathoniensis* and *muscoideus*. Among gentians, *G. sino-ornata* and *Farreri* are to be valued for their exquisite blossoms in late summer and autumn. Both these species should be grown low down in the rock garden and given all the moisture possible.

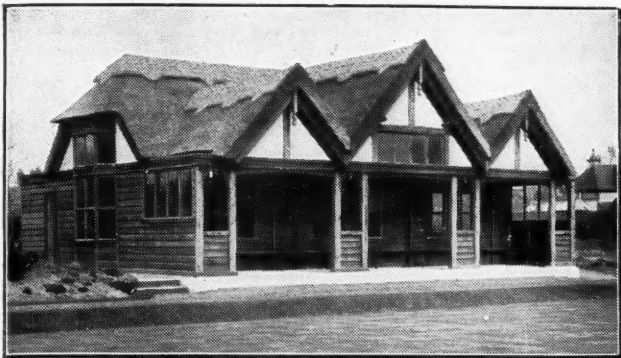
A few shrubs to make for variety and effect are necessary, and as a start one or two dwarf cushion barberries; *Cotoneasters* *horizontalis*, *microphylla* and *adpressa*; dwarf rhododendrons

like *fastigiatum* and *impeditum*; pinks, *helianthemum*, *cistus*, brooms, along with an odd specimen of a dwarf ornamental conifer such as *Juniperus hibernica compressa* or *Cupressus Fletcheri* or one of the dwarf forms of spruce or pines will prove sufficient. As the garden becomes more mature and one's interest in it increases, plants can be added every season. It is now when all these can be planted either to fill up all visible gaps in an already existing garden or as a fitting beginning to a new rock garden.

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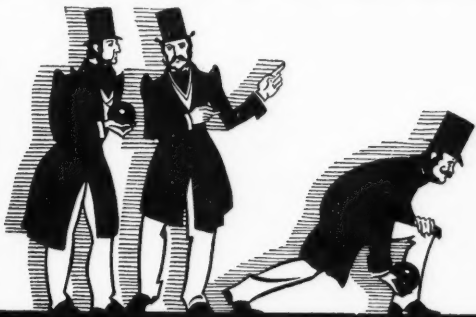
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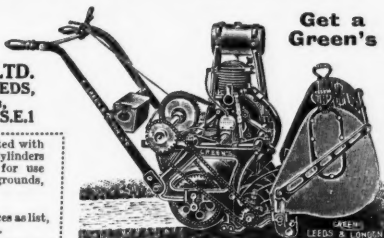
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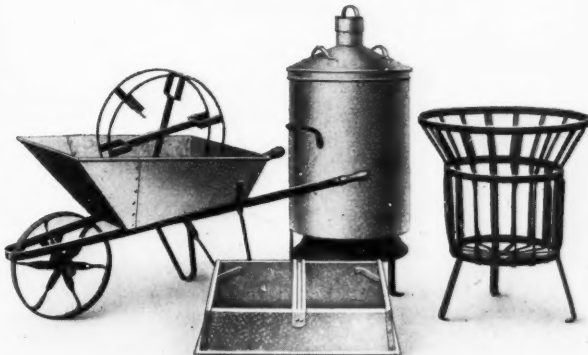
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AMONG TREES AND SHRUBS

SOME GOOD HYBRID RHODODENDRONS.

WE are constantly asked to make out lists of good hybrid rhododendrons for the average garden, where the climate is not sufficiently mild to allow the cultivation of those exotic-looking, large-flowered plants, such as one sees in Cornwall. Within the last few years the number of good hardy hybrids on the market has increased enormously, but with all this increase it is not surprising that many of the old favourites retain their popularity; they have been tested under all kinds of conditions, and their constitution is thoroughly proved. Before we give our suggestions for a list of eighteen excellent hybrids, we should like to stress the point that even the hardiest hybrid will thrive better if its situation is selected with some care. The three main points in the successful cultivation of rhododendrons of all kinds, apart from absence of lime in the soil, is their abhorrence of wind, the necessity for ample drainage of the soil, and, if possible, that they should not be grown in full sun. It must be remembered that the choice of rhododendrons—perhaps more than any other plant—is entirely personal. The



RHODODENDRON PINK PEARL, DESERVEDLY ONE OF THE MOST POPULAR OF ALL HYBRIDS.



A ROUNDED BUSH OF CUNNINGHAM'S SULPHUR, A YELLOW-FLOWERED HYBRID OF EXCEPTIONAL MERIT.

numbers are so large, and the range of colour so great, that personal taste in colour must enter very largely into any selection; but the following eighteen varieties are chosen with a view to giving a general selection embracing almost all colours:

Alice.—A rose pink, that flowers in May and carries a fine truss. Although this is a close relative of the famous Pink Pearl, it is included because it will stand more sunshine without fading. Provided that there is a certain amount of moisture in the soil it may be grown in full sun.

Ascot Brilliant.—A rich red crimson, which flowers in April. This is one of the very best of all hardy hybrids.

Bagshot Ruby.—May flowering, a rich red of good substance.

Christmas Cheer.—One of the earliest of all hardy hybrids, often starting into flower in February. It will stand a certain amount of frost without damage to the flowers. As this is a caucasicum cross it does not grow to a large size, but is a bushy and vigorous plant. The colour is a soft pink changing to white as the flowers age.

Corona.—A May-flowering hybrid of varying shades of pink, according to the amount of sun the plant gets.

Cunningham's Sulphur.—A very old sulphur yellow hybrid which flowers in May. It is also a caucasicum cross,

and makes a fine rounded bush of no great height. It is exceptionally free-flowering and will stand in full sun.

Cynthia.—A deep rose of excellent substance, and a plant with a good habit, which flowers in May.

Doncaster.—A particularly bright red, which flowers in May and June. It is advisable to plant this hybrid in almost half-shade.

Duchess of Portland.—An April-flowering hybrid. This grows into a handsome plant, and the flowers are large and pure white.

Earl of Athlone.—Blood red, in May. This is one of the newer hybrids and is still a trifle expensive. The colour is so pure and the trusses are so large, that it is one of the best of all hardy hybrids.

Fastuosum flore-pleno.—A rose lavender, usually flowers in late May. It is included for those who like double flowers. The shade is not perfect, but is by no means unpleasant, and, although it is not very floriferous, it is a useful plant.

Lady Clementina Milford.—May flowering. Most unusual shade, as it is pale pink suffused with orange, with a darker edge.

Loder's White.—This fine hybrid, with its large trusses of enormous flowers, is quite hardy, but should not be grown in full sun.

Pink Jacksoni.—Sometimes called *venustum*. Flowers in April and May; pink, with a few darker spots. It is a small bushy plant, and one of the hardiest of all rhododendrons.

Pink Pearl.—May flowering. This is deservedly one of the most popular of all hybrids, with its elegant habit and large trusses of a good pink. It will grow in full sun, but



A BORDER OF RHODODENDRON ALICE, IN FULL BLOOM IN EARLY MAY.
It is a fine rose-pink variety.

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WILSONÆ. Kindly see illustration. →

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Autumn.

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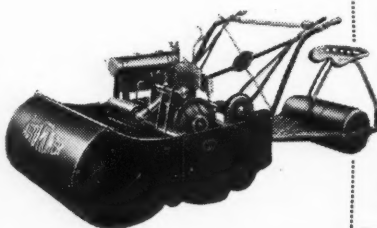
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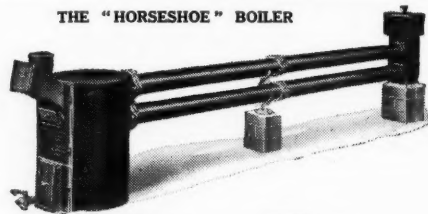
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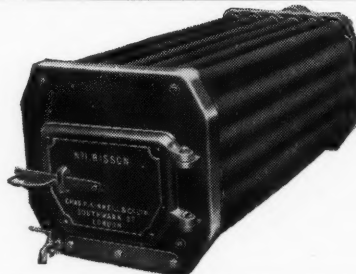
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THE
"BISSON"
BOILER

the colour is inclined to fade. A break has lately appeared from this rhododendron, similar in size and habit, which has been called Mother-of-pearl, a name that describes its colour exactly.

Royal Purple.—The best of all purples and a very good colour. It flowers in May.

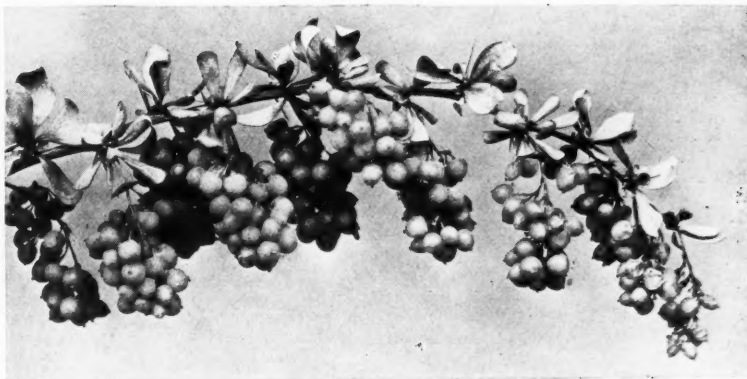
The Bride.—April. Flowers are white with greenish markings. They are rather small in size and are produced very freely.

Unknown Warrior.—Another new hybrid, with large trusses of good shape. Colour is deep rose, and it flowers in May.

SHRUBS FOR AUTUMN COLOUR.

Nowadays, with the enormously increased number of plants from which the gardener may choose, the autumn display is becoming more important every year, and the average gardener can no longer afford to plan his main show of colour for any particular season. Those who plant in the autumn are reminded by the rich tones around them that there are numerous shrubs which are extremely valuable, either from their foliage or from their berries; but others put it off till the spring, when the dull days of winter are passing, and often require their memories jogged to remind them what pleased them during the past autumn.

There are many shrubs that might be called dual-purposed, in that they show colour in flower or in young foliage in the spring, and again in foliage and fruit later on in the year. First of all we come to many of the berberis, particularly deciduous species, where the foliage takes on a lovely red in the autumn, as well as flowering profusely in the spring. Perhaps the best of all is *B. Thunbergii*, which makes a shapely, compact bush up to 6ft. in height. The flowers in spring are of a very pale yellow, faintly marked with red; while, in autumn, the leaves turn a rich red, shown off by the even brighter coloured berries. Another popular species is *B. Wilsonæ*, with bright yellow flowers; in this case the berries are the main attraction in the autumn, as they are a real sealing-wax red; the leaves also turn, but they are small and do not hang long on the plant. All the thorns, of course, are dual-purposed small trees, and among them must be mentioned the cockspur thorn, *Cratægus Crus-galli*, where the fruit turns in early autumn and hangs almost till spring. Although the viburnums are particularly noted for their blossom, yet the foliage of several turns in the autumn, among them *W. Opulus* and *alnifolium*, which take on a red tint, and a newer viburnum, which might be better known, called *cassinoides*, a North American species, where the flower is not the greatest attraction. In spring the young foliage appears a golden bronze, and in the autumn it turns to a darker shade of the same colour, which is both unusual



A WELL FRUITED BRANCH OF BERBERIS WILSONÆ
An admirable species for autumn colour.

Almost without exception these are particularly brilliant in their autumn colouring. Probably the best for average gardens are the forms of the Japanese maple; an *Acer palmatum*, such as *aurea*, yellow in the young state, turning gold later; and *ornatum*, deep red; but when the gardener is sufficiently interested in these wonderful foliage plants to desire to make a collection, we would advise him to see groups when they are at their best, either in a nursery or in a botanic garden; for it is only in this way that personal choice can be made. Three other genera give us excellent autumn colour—the spindle tree, or euonymus,

particularly *E. alatus*, where the foliage turns a bright scarlet, flushed with pinks; the sumachs, or rhus, such as *R. Cotinus*, or smoke-bush, with a yellow autumn tint as well as its feathery inflorescence, and *R. Typhina*, or stag's horn sumach, where the leaves turn every shade of orange, red and purple; and ornamental vine, particularly *Vitis Coignetiae*, where the large leathery leaves turn a brilliant crimson every autumn. These are only samples of shrubs that supply a wealth of colour when the days are drawing in, but they may be sufficient to remind gardeners that autumn colour must not be neglected.

SHRUBS FOR EXPOSED SITUATIONS.

It is often a problem what shrubs to plant in such situations. Apart from those shrubs which from the size of their flowers and foliage and from the nature of their habit are obviously at the mercy of a strong wind, many which break into growth early in the year are so liable to be cut by little frosty draughts during March and early April that placing them in such situations is only a waste of time; on the other hand, there are some plants which not only have no objection to exposure, but actually thrive better if cold winds can sweep through them. Chief among them are the crab apples, which are not nearly so popular in ordinary gardens as they might be. This apparent lack of popularity is one of the inexplicable points in gardening, as they are excellent plants in every way, absolutely hardy, free flowering, and with the added advantage of having attractive fruit and, in most of them, autumn colouring. Many of the children of the common crab apple, *Pyrus Malus*, are excellent plants, although in this case are usually found in small trees, as the plants sold in



THE DECORATIVE FRUIT CLUSTERS OF
PYRUS ELEI.



THE BEAUTIFUL PYRUS FLORIBUNDA, WITH ITS LOW, SWEEPING BRANCHES, MAKES AN EXCELLENT WINDBREAK—



—WHILE THE DOUBLE-FLOWERED GORSE IS EXCEEDINGLY USEFUL IN WINDY AND EXPOSED SITUATIONS.

commerce are often grafted. Two of the best are the Dartmouth, with large reddish purple fruits about the size of a plum; John Downie, very free fruiting, with small orange and red conical apples carried in clusters and transcendent with smallish deep yellow apples that are streaked with red on the side that is exposed to the sun. But for shapeliness of growth more attention might be paid to some of the species. The best known is undoubtedly the Japanese crab, *Pyrus floribunda*, which in course of time will make a small tree up to 30ft. in height. This is usually well clothed with branches, which sweep down to the ground and of which the crown is often wider than the tree is high. The buds are rose, opening into pale pink flowers, and the fruit is yellow. The next most popular is probably *Pyrus Scheideckeri*, with pink flowers in clusters and yellow fruit. This is a hybrid produced from Germany in the 'eighties. Other useful species are *P. theifera*, which forms a small tree with very ascendant branches with white or palest pink flowers; *P. Sargentii*, the smallest growing of all the crabs, forming a picturesque shrub rarely exceeding 7ft. and carrying an enormous quantity of white flowers; and *P. Toringo*, a small tree with cut leaves, pink flowers and tiny fruit scarcely larger than the

pea. Another hybrid must also be mentioned, this is *P. Eleyi* with reddish purple leaves, red flowers and fruit that hangs in clusters like Morello cherries.

Whereas the crab apples supply large shrubs or small trees for exposed situations, there is a number of small plants that are equally suitable. Among them must be included some of the rose species which have a definite liking for exposure, such as *Rosa Hugonis* from China, a very vigorous plant that will reach 8ft., with bright yellow flowers often 2ins. in diameter; *R. Moyesii*, also of sturdy habit with flowers almost a dark tomato red in colour; and *R. omeiensis*, which is tall growing with white flowers and bright red fruit. Nor must the gorses be left out, particularly our double gorse, which from its cushion-like habit is exceedingly useful in windy situations. Then, again, the smaller heaths, such as *Erica vagans* and *E. carnea*, have no objection to wind or cold. These are samples of shrubs that suit exposed situations. It will be seen that they all have either stiff branches or, at any rate, they are not broken over or damaged by the wind, and that, with the exception of the heaths, they all come into growth and flower fairly late in the year.

GLADIOLI FOR EVERY GARDEN

IF the popularity of the gladiolus continues to increase at the present rapid rate, there will soon be few gardens, however small, in which it is not represented. For some obscure reason the idea has been far too widely held in the past that gladioli are somewhat difficult subjects to grow. As a matter of fact, there are few subjects which combine more of those qualities which present day gardeners like to see and which are characteristic of the popular modern flowers. In the first place, gladioli are very easy to grow, succeeding in nearly any kind of soil and situation, and requiring a minimum of care and attention. Then again, no flower surpasses them in the wide range of colour that they afford. Their differing forms and types and varied periods of flowering allow a wide scope to their usefulness for various purposes.

THEIR USE IN THE GARDEN AND INDOORS.

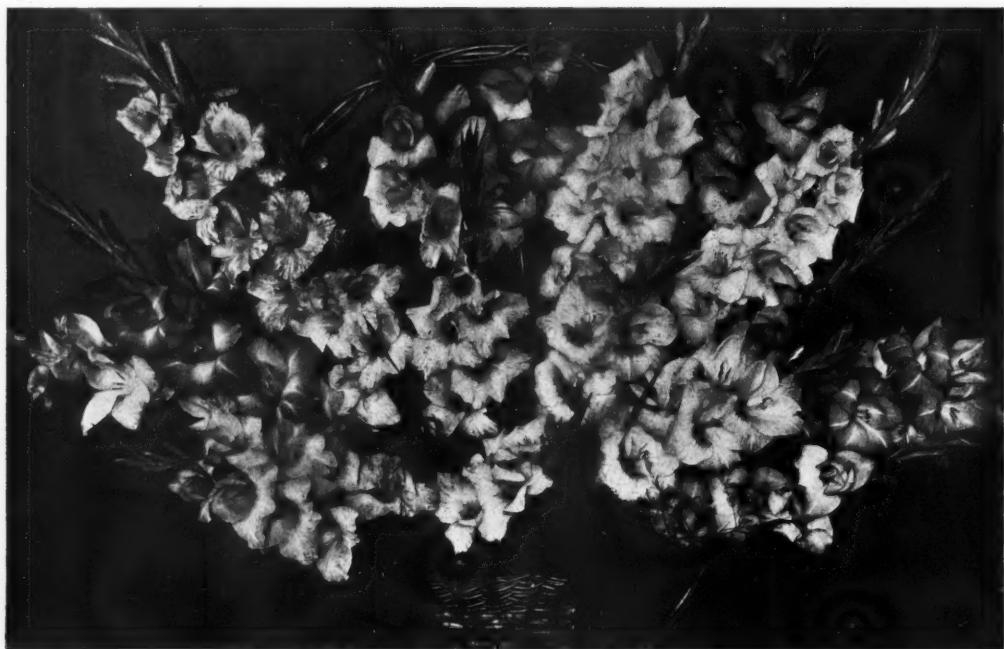
They can be very effective for bedding, either when planted by themselves or in conjunction with other plants, although, in my opinion, they are seen at their best as cut flowers in interior decorations. Here they excel, their wonderfully "live" colours and beautiful forms seeming to broadcast an atmosphere of brightness and cheerfulness. The large-flowering varieties are particularly useful where a bright splash of colour is needed for an imposing, perhaps slightly massive, scheme, such as a fireplace decoration, the corner of a hall or room, or for church or platform decoration. Specimen spikes, arranged singly or in pairs in long slender vases, can be very pleasing indeed, given suitable backgrounds and a position a little above eye level. If lightness of treatment is required, we have the graceful primulinus hybrids with their long, slender stems and comparatively small and delightfully hooded flowers. In this type, the placement of the flowers is just wide enough to impart an appearance of elegant lightness, although the individual blooms are not so far apart as to detract from colour effect, even of the soft delicate shades. Both types

lend themselves to easy arrangement and need only the addition of a little asparagus fern by way of foliage; plumosus, Sprengeri or fronds of the edible asparagus are all suitable, while sprays of copper beech or the copper-foliaged prunus inserted sparingly among the light shades—cream, yellow, white, light salmon pink, orange and soft salmon varieties—will enhance their beauty. I strongly advise readers to avoid overcrowding.

The lasting qualities of cut gladioli are well known and have an undoubted bearing on the popularity of the flower; cost, however, plays a larger part. Taking all things into consideration, the cost of the corms is comparatively small. Some of the oldest and cheapest varieties are still among the very best. For gladioli to be really enjoyed, they should be planted by the hundred, and not by the dozen, and a small outlay upon such beautiful varieties as Prince of Wales, Early Sunrise, Red Emperor, White Giant, Salmon Beauty, Souvenir, etc., will be amply repaid. For the enthusiast, there are numerous kinds of more recent introduction, many of them perfectly distinct and decided acquisitions, but, of course, at higher prices. I advise all prospective purchasers not to wait until planting time in March before ordering, for it is best to secure one's requirements early, while corms of best quality are available. Planting may then be carried out at the first opportunity when soil and weather conditions permit.

PREPARATIONS FOR PLANTING.

As I have previously intimated, the gladiolus is by no means fastidious with respect to soil or situation, but it certainly prefers an open, sunny situation, not too near buildings or large plants, trees or shrubs with wide-searching roots. It is wise to prepare the site as early as possible, trenching the soil not less than 12ins. deep, well pulverise it as the work proceeds so as to leave it in a nice friable condition, and not lumpy at planting time. Unless the soil is very poor indeed, manure is by no means essential



AN IMPOSING BASKET OF LARGE-FLOWERED VARIETIES FOR FIREPLACE DECORATION.

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Unwin's GOLD MEDAL **Gladioli**

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SEASONS 1925-6-7 (Principal Shows only).
18 GOLD AND LARGE GOLD MEDALS AND 3 SILVER CUPS, also many Special Awards and First Prizes.

The highest awards given were obtained at Shrewsbury (2 consecutive seasons), Northampton (2 consecutive seasons), Burton-on-Trent (British Gladiolus Society's Show). Large Gold Medals at Southport (3 consecutive seasons), etc.

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At the above trials, conducted at Wisley, varieties of Large Flowering and Primulinus Hybrid Gladioli sent by us were given 9 Awards of Merit, 10 Highly Commended.

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AMERICA, rose pink	1/9	per doz.
BARON HULOT, deep blue	2/-	"
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PRINCE OF WALES, salmon pink	1/9	"
RED EMPEROR, large blood-red	2/-	"
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VENUS, light creamy rose	2/-	"
WHITE GIANT, grand white	2/-	"

3 each of above 12 varieties, separate and named	5/9
6 " " " " " "	11/-
12 " " " " " "	21/-

PRIMULINUS HYBRIDS

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UNWIN'S GOLD MEDAL COLLECTION OF PRIMULINUS HYBRIDS

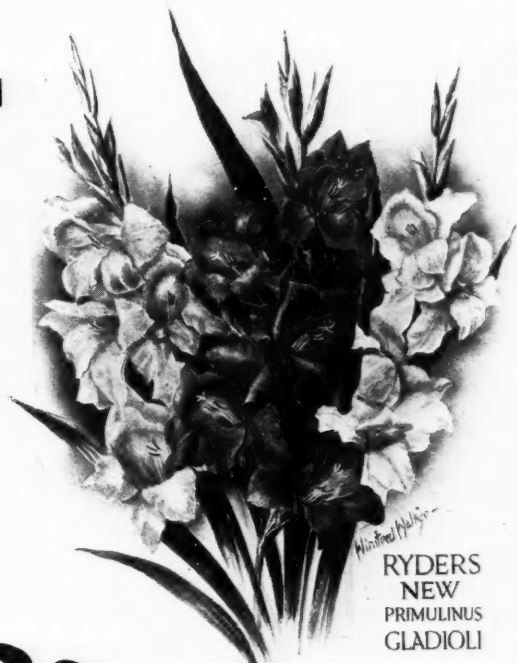
ATHALIA, brilliant orange-scarlet	2/3	per doz.
HERMIONE, orange-salmon	1/6	"
MAIDEN'S BLUSH, lovely pink	1/6	"
SALMONEA, salmon, flushed orange	1/6	"
SCARLET CARDINAL, vivid scarlet	2/6	"
SOUVENIR, clear rich yellow	1/6	"
ORANGE QUEEN, warm coppery orange	2/-	"
ROSANDRA, rich cerise-pink	1/6	"
SALMON BEAUTY, salmon on yellow	3/-	"
ORANGE BRILLIANT, orange and yellow	1/6	"

3 each of above 10 varieties, separate and named	5/-
6 " " " " " "	9/6
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All well-known exhibition varieties are offered on page 93 of the catalogue and at prices that are very reasonable considering the rich quality of the varieties.

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	Per doz.	Per 100
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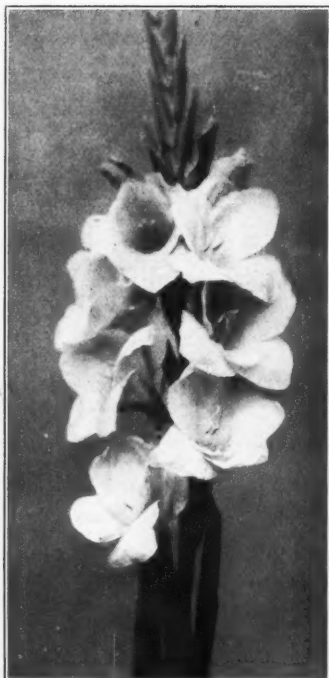
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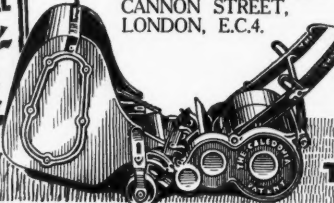


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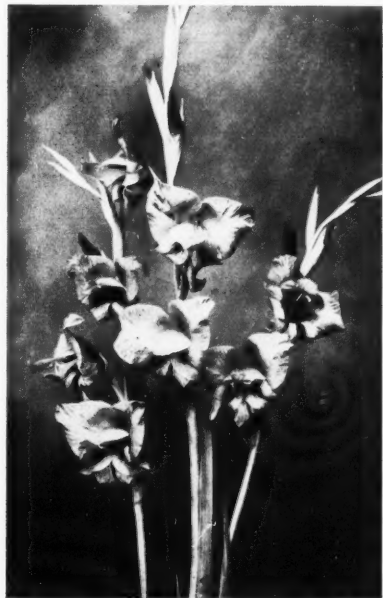
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XANTHIA, A GOLDEN ORANGE PRIMULINUS
THAT SHOULD BE GROWN.



BYRON L. SMITH, A FINE LAVENDER PINK.

to success, but better results will follow if a good dressing of well decayed manure is thoroughly mixed in at a lower level than the corms are to be planted. Manure or fertilisers of any description should on no account be permitted to come into direct contact with the corms. On most soils, decayed cow or pig manure is to be preferred to horse, but should none of these be available, hop manure or partly decayed leaves, enriched by a dressing of bone meal will be found satisfactory substitutes; indeed, bone meal may always be incorporated advantageously.

CULTURAL TREATMENT.

When the corms arrive, unpack and store them in a dry, frostproof place until ready to plant. The actual time of planting will vary from late February in the south and west of England and Wales, to early April in Scotland, weather permitting. A lengthy flowering period is afforded by the various varieties coming into bloom at different times between the end of July and October, but even so, this may be further extended by making two or three successive plantings at fortnightly intervals. When planting for decorative effect, the advantages conferred by suitable backgrounds and surroundings should not be overlooked. Beds given over exclusively to gladioli are beautiful, indeed, if there is also a well thought out colour scheme; little clumps or colonies, too, are very effective in the mixed border. In my opinion, their beauty is lost if the corms are planted singly among other subjects—clumps of five or six, planted fairly closely together, are much better. Where they are to be utilised solely for cut-flower purposes, the ideal position is a sunny part of the kitchen garden, which is sheltered from the wind. The most convenient method is to plant in rows 18 ins. to 2 ft. apart. The correct depth to plant depends mainly on the nature of the ground. In light, sandy soils, 5 ins. to 6 ins. will not be too deep, while 2 ins. will be ample on ground which is on the clayey side. Although not essential, it is advisable to surround each corm with a thin layer of silver sand to avoid rotting and facilitate lifting later on. Four to six inches space between each corm is sufficient for ordinary purposes, 8 ins. for exhibition. After covering them with about an inch of soil, give a liberal sprinkling of bone meal, then fill in and leave the surface fairly firm.

AFTER-CARE.

As soon as the little green shoots appear above the surface, hoe carefully and lightly round them, and afterwards—throughout the entire period of growth—keep the surface soil loose and free from weeds by frequent cultivation. Aeration is most beneficial and the surface should never be allowed to "crust" after rain or waterings. No further attention need be given until just before flowering time.

As a general rule, watering need not be commenced until flower spikes can be felt in their sheaths of protecting leaves. Gladioli like plenty of moisture, although they resent bad drainage. Give a really good soaking when necessary and do not be content just to sprinkle the surface.

There are many excellent varieties at reasonable prices and I recommend the following as some of the most reliable and satisfactory, both as cut flowers and for garden decoration:

A SELECTION OF VARIETIES.

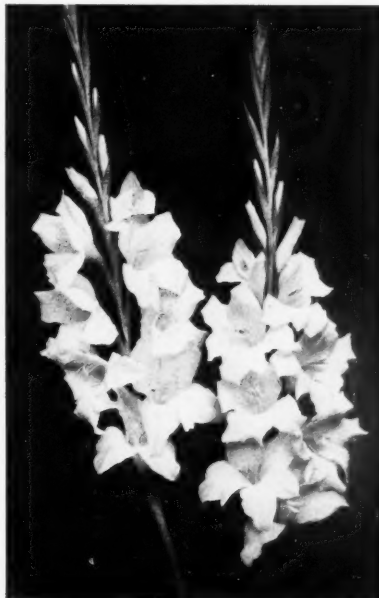
Large-flowering: Byron L. Smith, a lavender pink with cream blotch. Baron Hulot, rather small flowered, but a beautiful rich blue which must be included in a representative selection. Early Sunrise, rich salmon pink, a very massive spike. L'Immaculee, pure white, a refined looking spike. White Giant, pure white, larger flowered than the last named. Odin, salmon with dark blotch, large, bold blooms. Pink Perfection, a very fine soft pink. Prince of Wales, soft salmon, a real gem. Red



MRS. LEON DOUGLAS IS A MOST UNCOMMON
SHADE AMONG LARGE-FLOWERED SORTS.



SALMON BEAUTY, ONE OF THE MOST
ATTRACTIVE OF ALL PRIMULINUS.



THE SHAPELY SPIKES OF L'IMMACULEE.

Emperor, deep blood red with extra large blooms. Rose Précoce, light salmon pink, feathered a deeper pink; a beautifully compact, well made spike. Thomas Edison, coppery salmon orange, distinct and attractive. Venus, light silvery pink with creamy white lower petals; fine for indoor decoration. Pride of Haarlem, salmon cherry red, an uncommon colour, very pleasing alone, but does not blend too well with other varieties. Yellow Hammer, the best inexpensive yellow. Jack London, soft salmon, lightly flaked orange flame, a most effective decorative gladiolus. Mrs. Frank Pendleton, pink with a dark blotch. Jacoba Van Beiren, soft purple self, a robust grower. Schwaben, a very vigorous late yellow with dark blotch.

Primulinus: Athalia, brilliant orange scarlet. Citronella, creamy yellow self. Hermoine, bright orange salmon. L'Ecaillon, soft salmon, with rose blotch, distinct and beautiful. L'Yser, deep orange scarlet, with yellow throat, very attractive. Orange Brilliant, a small-flowered orange and yellow bicolour. Orange Queen, coppery orange, quite a distinct shade in gladioli and most pleasing. Rosanra, rich cerise pink. Salmon Beauty, probably the most attractive primulinus variety of all, a charming soft rich shade of salmon on yellow ground. Salmonea, salmon, flushed orange. Scarlet Cardinal, vivid scarlet self. Souvenir, easily the best rich yellow self. Xanthia, a brilliant golden orange which should be grown by all.

ROSES for the GARDEN and EXHIBITION

THE designing of a rose garden, the less ambitious effort involved in the arrangement of individual beds on a lawn, altering the form of existing beds and selecting varieties with which they are to be clothed are among the most interesting and pleasant tasks in the garden-lover's calendar. It is work that may be done either in late autumn or spring, and the extent of the scheme and the general lay-out depend on the taste and ambition of the owner and the area of ground at his disposal.

SIZE AND DESIGN.

A good effect may be obtained by the introduction of large or small beds, but as roses are seen at their best when grown in masses of one colour the smaller-sized bed provides the most suitable setting and affords an opportunity for cultivating a more varied collection. Modern fashion also favours small beds, for reasons of utility which are obvious to the practical gardener. A bed that does not contain more than four rows can be easily hoed from the path on either side, and the soil kept free from weeds without tramping between the bushes, which is unavoidable in the case of large beds. In like manner the foliage may be kept clean and the blooms cut. These advantages are specially realised when the beds are formed in a well kept lawn or are separated by grass paths. Opinions differ, and it may reasonably be argued that small beds are disproportionate to a wide expanse of ground or grass or that the particular site and its shape are better adapted for a more massive colour scheme, while the indoor decorative requirements may impose the cultivation of fewer varieties in greater number.

SPRING PLANTING.

In the event of the ground having been prepared in autumn and allowed to settle over winter, planting operations may now be undertaken whenever soil and weather conditions are favourable. A day or two beforehand prepare a compost of old turfy loam and leaf-soil in equal parts, and after putting it through a fine meshed riddle add a liberal quantity of bone meal and mix thoroughly. A layer of this material placed below and above the root system enables the bush to become established quickly in its new position. Dig a hole sufficiently wide to allow the roots to be spread out fully and plant to a depth of the nursery soil mark on the stem. This generally ensures the union of the bud and the stock being just covered. The space between the trees may vary according to the vigour and habit

of the variety, but 15ins. to 18ins. either way is generally sufficient. Let firm planting be the rule, and see that each bed is provided with a label of a permanent kind showing distinctly the name of the rose.

SELECTION OF VARIETIES.

The selection of varieties is influenced by personal taste and situation, and the purpose for which the roses are to be grown has also to be considered, but there are a number of reliable hybrid teas and pernetiana sorts of a decorative character that succeed in almost all localities under normal weather conditions. As a crimson the writer's choice would be between Etoile de Hollande, Dr. A. I. Petyt and Arthur Cook, an outstanding trio in the bad season of 1927. The first and last named are sweetly perfumed, and, while all possess fine form and vigorous growth, Dr. Petyt is larger and fuller in the size of the bloom. Mabel Morse takes first place among the yellow-coloured group, and Betty Uprichard, salmon pink to carmine on the face of the petal and carmine suffused orange on the reverse side, is indispensable as a bedding variety. Pink shades are numerous, but of the pure self-coloured forms Dame Edith Helen with its old rose scent is good for all purposes, while Mrs. Henry Bowles, rosy pink shaded salmon orange, is worthy of a place in every garden collection. A bed of Shot Silk is a thing of beauty and a joy while it lasts, but, despite its thin form, it will be grown for its charming colour. If a white rose is excluded, its place should be taken by Clarice Goodacre, chrome on ivory white, a refined flower which always comes perfect in shape. Maud Cuming, peach, shaded coral pink veined orange, is a lovely garden variety, and for a brilliant bit of colour the merits of Emma Wright are beyond dispute. Few modern roses

combine attractive colour (reddish orange and golden yellow) and rich fragrance in the same degree as Angele Pernet, which has become a favourite since its introduction some three years ago; and another gold medal example, Independence Day, of flame-coloured form, has many admirers. Unprejudiced rose growers will also include one or two single specimens in their collection. Isobel, carmine red, flushed orange scarlet, blooms from early summer until the late autumn, and its beauty is accentuated by its wine-coloured foliage and good habit of growth. Vesuvius, scarlet crimson and sweetly perfumed, is superb for massing, but if a distinct and unique novelty is wanted, try a small bed of Dainty Bess, salmon pink with crimson and



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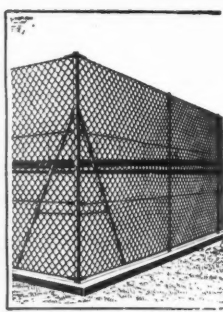
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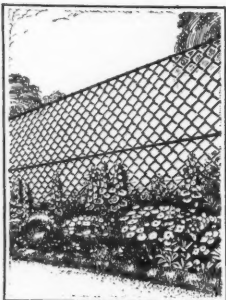
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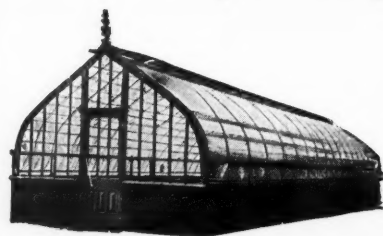
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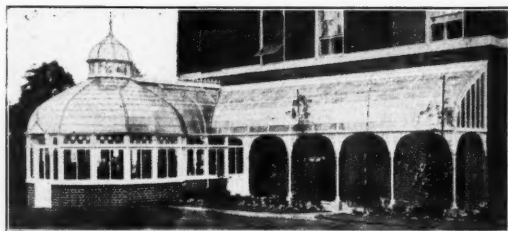
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gold centre. The edge of the petals is slightly fluted and the single flowers suggest a cup formation when fully developed.

CLIMBERS, RAMBLERS AND POLYANTHAS.

The climbing section has been increased and improved in recent years by the introduction of several new varieties of hybrid tea and polyantha roses. One of the finest acquisitions in the first named section is Allen Chandler. A seedling from Hugh Dickson, this lovely semi-double rose was awarded the gold medal of the N.R.S. and the Cory Cup as the best climbing or pillar rose of its year. The vivid scarlet blooms are very similar in shade to K. of K., and are produced in clusters. Climbing Mme. Butterfly is another desirable acquisition to its class, and among the newer polyantha roses of merit are Phyllis Bide, pale gold, fringed pale pink; Braiswick Beauty, rose pink; and Mary Hicks, crimson.

Some growers are so attached to the old favourites, such as Dorothy Perkins, Albéric Barbier and Hiawatha, that they have not yet become acquainted with the newer generation of Wichurianas. Of these Emily Gray ranks as the finest golden yet in the group, its lovely thick glossy foliage and robust habit of growth being almost as prominent as the rich coloured blooms, which are produced in great profusion. Yvonne, pink on a yellow base; The Beacon, fiery red; Snowflake,

white; Thelma, coral pink; and Desire Bergera, a new colour combination of coppery pink and coppery red, are well worth the attention of up-to-date rosarians.

The polyanthas come nearer to the ideal perpetual-flowering rose than any other species and are more modest in their cultural requirements, succeeding in any reasonably good garden soil and in almost any position. The dwarf-growing specimens make a fine carpet to a bed interplanted with standard varieties, but the maximum decorative effect is realised in a bed entirely devoted to their culture. A desirable arrangement is to associate the polyantha with hybrid teas in the form of an edging to the rose bed.

At the London shows last year the new varieties of polyanthas were an attractive feature of the rose exhibits. Prominent among the novelties are Orange Perfection, brilliant orange red and quite a new colour; Mrs. Anthony Kluis, deep salmon pink; Locarno, orange scarlet, a sport of Orleans; Golden Salmon; and Maud Gladstone, coral pink suffused yellow; while Orleans Rose, geranium red; Kirsten Poulsen, scarlet; and Rudolph Kluis, vermilion red, are representative of the best in the general collection. Coral Cluster and Orange King are attractive in the early stage, but the colour fades when exposed to bright sunshine.

J. Y.

ANNUALS for GARDEN DECORATION

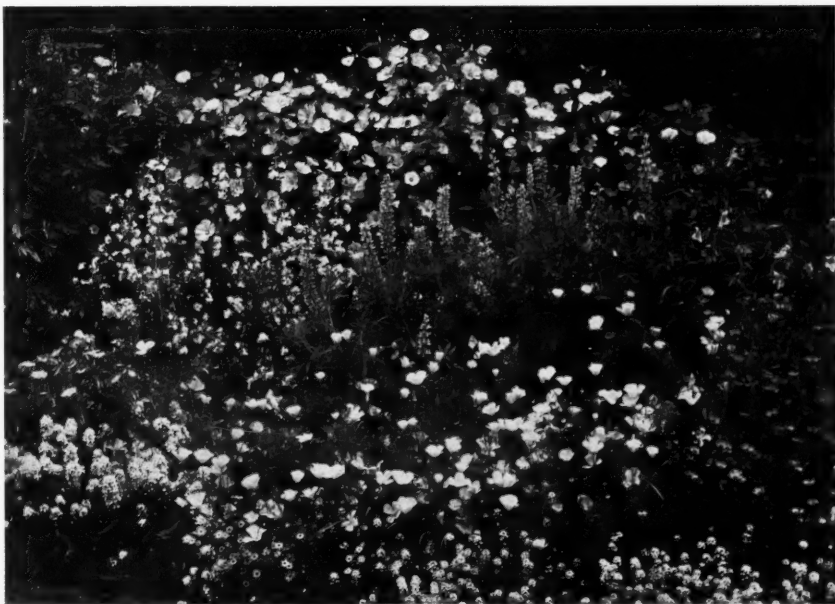
IT is difficult to convince the great majority of gardeners of the real garden value of annuals in the garden scheme. Bad seasons bring disappointments to the grower of annuals, for the plants become unkempt and look bedraggled with a continuance of wet conditions. That was, doubtless, the experience of many last year. The annuals that were sown in the open border never had the opportunity to display their full beauty. In many cases, they were almost swamped out of existence. But, bad as these conditions were for the many, one or two annuals did make a brave show. One in particular, the half-hardy *Nemesia compacta* in its fine strains, did particularly well. It seems to thrive under moist conditions, and is a valuable annual for a fairly wet soil. The real sun-loving annuals were not a success. Although we do suffer from most uncertain climatic conditions and are afflicted with many sunless summers, these are not adequate reasons why annuals should be dispensed with for a summer display. They have many fine qualities to commend them. They are easy to grow, reach their full beauty in six or eight weeks from date of sowing, flower freely for a shorter or longer time, depending largely on weather conditions, and then seed and die, after which they can be quickly removed and their places filled with some other plants. Indeed, there are few plants that are more accommodating. Then, again, they offer an infinite variety. Some are admirable for edgings, others for the rock garden, not a few for sowing in odd corners in the wild garden, the great majority for the border either in the mixed border or in a border by themselves, while there are many that can be used with advantage in furnishing the greenhouse. One other point in their favour is their low cost—a point which weighs heavily with all gardeners in these days of increased expenditure.

As with other plants, the greatest success in the decorative scheme of the garden follows when the positions for annuals are chosen with care and with due regard to the requirements of the individual kinds. There is one group whose members luxuriate in dry and sunny positions, where the soil may be rather poor in quality. Among them are the dimorphanthas in their orange, lemon and white varieties; the brilliant *eschscholtzias* in many pastel shades; *Portulaca grandiflora*, an admirable annual for edging a sunny south border; the blue-flowered *Nemophila insignis*; and the dainty *Linaria alpina*, which is a perennial best treated as an annual. *Limnanthes Douglasii*, with its abundant white blossoms and light green feathery foliage, is another fine decorative annual

for edging a path or border, where its leaves and flowers may revel in full sun, but where its roots may be kept cool and moist—not always an easy combination to supply except, perhaps, at the foot of a raised border. One annual whose cultural requirements are entirely different from the foregoing is the dainty violet-flowered *Ionopsidium acaule*, a fine annual for a moist and shaded position in the rock garden.

It is in a border arrangement that the majority of annuals show themselves to best advantage. Their introduction is an undoubted asset to a border of herbaceous perennials, since they can be used for filling in gaps created by early flowerers whose beauty has waned, and since they provide colour and flower at a time when not many perennials are at their best. Where space permits, a border should be devoted entirely to annuals. It can be made particularly attractive if method and care are used in its arrangement. The strictly border annuals are those which are hardy and which can be sown in the open ground at the end of next month or the beginning of April. Whether they are sown in clumps or in rows is immaterial, but the clump method is to be preferred, since a broken and more artistic effect will be obtained. Seed should be sown thinly and the plants thinned early. Avoid raising a young forest of annuals which will eventually choke themselves out. When the plants are finally thinned a few dwarf twiggies may be inserted for support; when growth takes place, they will be hidden. Among the best border annuals are, for the background: *Larkspurs* (in pink and blue), annual sunflowers, *lavatera* (mallow), *calliopsis*, *centaurea*, *clarkias* and *godetias*; while of more dwarf stature are *nigella*, *phacelia*, *viscaria*, *Virginian stock*, *calendula*, *Gypsophila elegans*, annual candytuft, *mignonette*, dwarf *godetias* and annual *chrysanthemums*. Many of the half-hardy annuals, of course, are suitable for the border or beds. These are best sown under glass next month and transplanted to their flowering quarters in late April or May. Among the most useful are *nemesias*, *nicotiana*, *zinnias*, *salpiglossis*, *tagetes* (South

African marigolds), *Phlox Drummondii* (a fine edging plant), *brachycome* (an attractive dwarf daisy), *china asters*, sweet sultan and ten-week stocks and *antirrhinums* (best treated as annuals, although not strictly such). The two last named are extremely useful plants for garden decoration, either for beds or borders. The fragrant stocks (in modern strains of which there is a large percentage of the desirable double flowers) are excellent for furnishing borders near the house, or as decorative edgings to beds or large borders. *Antirrhinums* have



AN ATTRACTIVE GROUPING OF ANNUALS IN THE BORDER, WITH LAVATERA AS A BACKGROUND AND ESCHSCHOLTZIAS AS AN EDGING.

SEEDSMEN BY  APPOINTMENT.

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For dressing large areas of grass. Price per cwt. 20/-

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Carterite or Daisy-Killer is a preparation manufactured by us for the total extermination of daisies and other shallow-rooted weeds on Putting Greens, Lawns, etc. Price per cwt. 27/6



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"PURITY"
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TWO ADMIRABLE EDGING PLANTS FOR THE SUMMER BORDER.

A colourful display of antirrhinums.

A kaleidoscopic ribbon of fragrant stocks.

undergone considerable improvement during the last three or four years, and the modern strains showing a wide and perfectly charming colour range with tall, handsome spikes of large blossoms. Where the tall varieties look out of place we have the intermediate and dwarf, or Tom Thumb, antirrhinums from which to select, both showing the same colour gradations

as do their taller relations. Antirrhinums blend very well with most plants, but particularly so with gladioli. If varieties are chosen with regard to colour harmonies, the result will be certain to satisfy even the connoisseur. Like stocks, they make an excellent ribbon edging, especially to beds of roses, when the dwarf sorts should be employed.

A.

LAWNS AND THEIR TREATMENT

SPRING WORK—USE OF FERTILISERS—SELECTION OF MOWING MACHINES

LAWNS form an essential feature of the flower garden, and nothing sets off the colour of flowers so well as the smooth velvety green surface of a carefully tended lawn. Unless a lawn is renovated every spring it will not remain in good condition throughout the summer. Feeding, weeding and top-dressing are all necessary; patching and re-seeding thin places may also be required. Preparations for making new lawns should be started without delay, so that the ground will be in the right condition for seed sowing or turfing by the middle of March.

Before starting any renovation work a general survey should be taken of the lawns. If a lawn is waterlogged in any one part it will need draining; but if it is the surface soil only that is damp and spongy, the trouble is probably due to the presence of worms and can be overcome by an application of worm-killer followed by a dressing fine charcoal, which purifies the soil and makes the surface drier and firmer. Any depressions or mounds that are noticed should be levelled by cutting and folding back the turf at the particular spot and then either removing or adding to the soil underneath.

The edges of lawns will require trimming and straightening at the present time. Instead of straightening the edge by cutting away the uneven, trodden down part and thereby increasing the width of the path, it is a good plan to lift a strip of turf round the edge of the lawn and reverse it so that the newly cut edge is placed on the outside. This is done by making a straight, clean cut with the aid of an edging iron and garden line, about 12 ins. away from the edge, and lifting the turf in sections with a turfing iron. The slight gaps that occur at the joint can be filled in with soil, and in quite a short time they will not be noticeable. The next operation is weeding, and this is followed by raking, feeding and patching, matters which are dealt with later on in this article.

REMOVING WEEDS.

Early spring is an excellent time to begin weeding lawns, for dandelions and plantains, which lose their foliage during the winter months, are then beginning to show leaf. Weeds can be roughly

grouped into three classes: surface-rooting weeds (daisies, etc.), tap-rooted weeds (dandelions, etc.), and weeds with roots of medium depth, such as plantains. Each group should be given separate treatment. Daisies, chickweed, self-heal, creeping buttercup and other surface-rooting weeds can be eradicated by means of a dressing of lawn-sand, a chemical preparation that serves a two-fold purpose, weakening the growth of certain weeds and at the same time stimulating the grass. Two or three applications, with intervals of a fortnight between each, are usually necessary, and the preparation should be scattered evenly over the surface of the lawn at the rate of 2-3 oz. per square yard. Certain proprietary brands of lawn sand give excellent results, especially in the case of badly infested lawns, when at least 6 oz. should be broadcast over each square yard. Such drastic treatment is not often necessary, and it is usually sufficient to sprinkle a small quantity of the sand on each weed. Large patches of daisies or clover should be removed entirely and replaced with fresh clean turf. No lawn sand will destroy clover completely—it is one of the most difficult weeds to eradicate. Certain anti-clover fertilisers discourage its growth to a marked extent if used at the rate of $\frac{1}{2}$ -1 oz. per square yard and applied fairly frequently during the spring and early summer. Clover can also be weakened by cutting very closely with a sharp scythe in hot, dry weather; and it must also be remembered that phosphatic fertilisers, such as basic slag and bone-meal, encourage the growth of clover.

Dandelions, docks and other tap-rooted weeds must be dealt with individually, for a general application of lawn sand will not kill them, and spudding out with a weeding fork merely breaks them off, leaving their roots still in the ground. The quickest and most effective way of destroying such weeds is to poison them with an arsenical weed-killer, used at double the strength advised for killing weeds on paths. The poison should be injected into the heart of each weed by means of a weed eradicator, and in a few days the weeds die. The holes left by them can be filled up with sifted soil and grass seed.



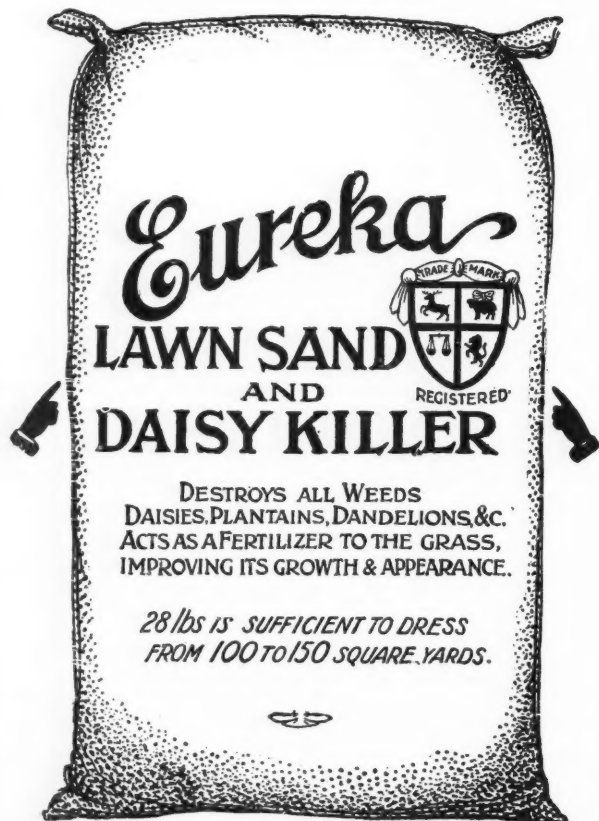
A STRETCH OF WELL KEPT LAWN IS AN ASSET TO THE HOUSE AS WELL AS TO THE BORDER AND SURROUNDS.



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The Gardens, Thornhaugh Hall,
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Dear Sirs, I have used two 5cwt. lots of your "Eureka" Lawn Sand this season, supplied through your agents, Messrs. Wood & Ingram of Huntingdon, which seems to have benefited the lawns greatly, and I have decided to try more of your manufactures. Yours truly, JOHN EYRE, Head Gardener.

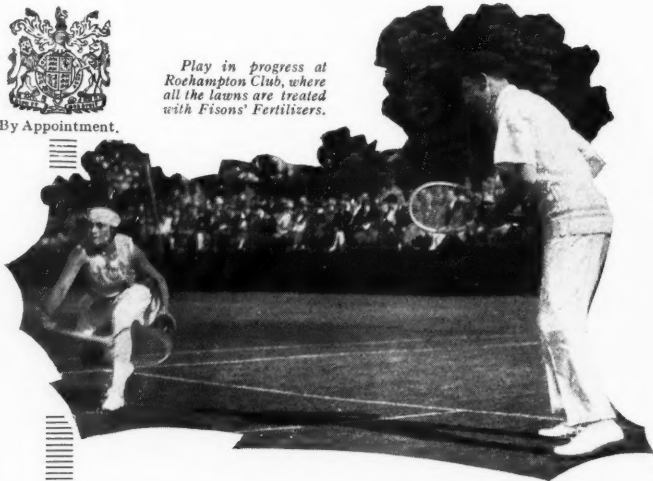
Auchmore Gardens,
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Dear Sirs, I have returned the empty cask per rail to-day, ordered through your agents, and may say I have used your "Eureka" Weed Killer extensively, and find it to be the surest and best. Yours faithfully, JOHN EASON.



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Materials which produce these desirable effects have been perfected by "Fisons' of Ipswich" after many years of extensive research and practical tests.

FISONS' 1. LAWN SAND

Destroys clover, moss and small weeds, and stimulates the grass. A thimbleful destroys large weeds such as plantains. Use 4 ozs. to the square yard or 1 cwt. for a Tennis Lawn.

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14 lbs. 5/-; 28 lbs. 9/-; 56 lbs. 16/-; 1 cwt. 27/6. CARRIAGE PAID.

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The finest turf fertilizer known to science. Has a lasting effect upon root growth and quickly produces thick, smooth and hard-wearing turf. Use 4 ozs. to the square yard or 1 cwt. for a Tennis Court.

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FISONS' FERTILIZERS

EXPERT ADVICE GRATIS.

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Plantains and similar weeds should be removed with a small three-pronged hand fork, and the holes filled up as before with grass seed and compost. In bad cases, where plantains have been allowed to spread, a special brand of suitable weedkiller may be used. All lawn sands should be used in bright and fairly dry weather. About a week after the final dose has been applied the lawn should be raked with a fine iron-tooth rake, and all thin and bare patches should be sown with seed, using a mixture of grass seed carefully selected to suit the existing turf. A sample of turf should always be sent to the seedsman when ordering seed, so that a suitable mixture will be obtained.

WORMS.

These troublesome pests become active in spring; and during April, when they are working near the surface, is the best time to deal with them. They make the surface of a lawn soft and muddy; their casts, when rolled and trodden down, actually choke the finer grasses. A well known brand of worm-killer should be procured and scattered over the lawn on a warm, muggy day. It should be immediately watered in, and after a few minutes the worms will come to the surface, and when dead can be brushed away.

FEEDING AND TOP DRESSING.

As soon as the grass shows signs of growth, feeding should begin. It is of the utmost importance that lawns should be fed during the spring, for they will not remain in good condition throughout the summer unless they receive sufficient nourishment at the present time. Lack of nourishment results in patchy and weedy lawns. A constant supply of available plant food is essential. The first feeding should take the form of a light top dressing, consisting of a compost of loam, leaf-mould and well rotted straw manure in equal parts, all passed through a fine sieve. If a suitable manure is unobtainable, a complete grass fertiliser can be used instead; and before applying the compost the lawn should be vigorously scarified with an iron rake in order to remove moss and dead grass. During April and May several light dressings of some complete grass fertiliser should be given, always mixing the fertiliser with sand so that it can be spread evenly over the surface. A mixture composed of three parts of superphosphate to one part of sulphate of ammonia will be found an excellent stimulant for the grass in spring.

MAKING NEW LAWNS FROM SEED.

Unless really good turf can be obtained, a sown lawn is often more satisfactory in the end, as blemishes in the form of weeds, cracks and dead patches appear later in a new lawn made from inferior turf, and time and trouble must be expended before these defects are overcome. The kind of grass seed mixture to procure depends on the nature of the soil and the type of turf required. Our leading seedsmen have carefully studied all the various kinds of grass, and they can provide an appropriate seed mixture for every type of soil and situation. Although autumn is considered the best time for sowing new lawns, equally good results can be obtained from spring sowing, provided the weather is favourable.

When preparing the site the ground should be well dug, all weeds, stones and rubbish removed. If it is necessary to drain the soil, land drains will serve the purpose; if the soil is deficient in lime this material should be added; and manure or some complete grass fertiliser should be incorporated with the soil, as far better and quicker results will be obtained on fairly rich soil. After digging, the ground should be levelled and left to settle for several weeks before sowing. Shortly before the seed is sown and when the top soil is in a dry condition, the surface should be raked and made quite firm and level by rolling and cross-rolling. Seed should be sown fairly thickly—1 oz. or 2 oz. per square yard is a suitable quantity—and sowing must be carried out on a calm, dry day. A light raking will cover the seed, and operations should be completed by rolling and cross-rolling with a wooden roller. Another rolling is desirable when the grass is an inch high, and shortly after this the grass should receive its first cutting. A sharp scythe is the best implement to use, but unless the gardener is skilled in the use of a scythe, it is safer to use a light side-wheel mowing machine set rather high. From then onwards the lawn should be kept constantly mown, for it is only by regular and close mowing that a thick, durable turf is obtained.

MOWING MACHINES.

There are many types of mowing machines, and, before selecting a new machine, the question of which type will prove the most profitable should be carefully considered. If the area to be mown is small, a roller hand machine of 12-16ins. is the most suitable; but in gardens where the lawns are at all extensive, a motor mower is undoubtedly the most economical type of machine. Motor mowers are far more efficient than hand mowers—they get through the mowing with a saving of at least a third of the time and, of course, with very much less physical effort on the part of the gardener. Ransomes, Greens and Shanks all make highly efficient and reliable motor mowers. The "Atco" motor mower is excellent for comparatively small areas, and its increasing popularity with many garden owners and public authorities testifies as to its merits; while "The Dennis," which has a four-stroke engine and an attachable trailer seat, is one of the best motor mowers for large gardens or parks. Those who own a heavy

but sound hand machine which they do not wish to discard should purchase a "Rendle Motor Pusher." This is a self-contained power unit that can be readily and easily attached to any make of hand machine with a cut of 16-30ins.

Green's "Silens Messor," Ransome's "Marquis," Shanks' "Caledonia" are all sound and reliable hand machines with rollers. The J.P. Super Lawn Mower Company have put on the market a new type of machine in which friction is reduced to a minimum. It is dust and dirt proof and very free running. Side-wheel machines are extremely light and easy to push, but they do not produce that finished effect given by a roller machine.

M. P.

Begonias for Pots and Baskets

THAT the tuberous-rooted begonia in its numerous types is nowadays becoming increasingly popular is very evident from the quantities of them to be seen in public gardens, private conservatories, and even in the humblest cottage garden throughout the country. Gardeners, both professional and amateur, have at last realised that it is not the plant to be severely left alone because, as was thought, it required the specialists' care, and they have proved, particularly during the past unfavourable seasons when many of the better known plants have failed, that the begonia defies our wintry summers and, in spite of cold winds, excessive rain and everything else which most plants abhor, it grows readily and flowers profusely, as if to compensate for the shyness of its *confrères*.

It is an utter fallacy to imagine that begonias require great artificial heat and an exotic house to make them happy; a perfectly cold house is far preferable, but the greenhouse where a little heat is available and can be easily regulated is the ideal. Begonias grown in a very warm house become spindly, and no one has yet seen good blooms on such a plant. An average temperature of 60° Fahr. will produce sturdy growth, without which it is impossible to make a good flowering plant. The growth will, naturally, be slower in the colder house, but this will be all to the good, as the plant will last twice as long in bloom. In fact, the conditions prevailing in the average amateur's greenhouse are quite capable of producing first-rate plants and blooms, provided, of course, their other wants are supplied. Neither do they like a heavily shaded house; all the light available should be given, protecting them only from the direct rays of the sun. When the outside atmosphere is mild, plenty of air should be admitted through the ventilators, avoiding draughts.

Prospective growers of these wonderful plants are strongly advised to purchase English-grown tubers, for, while their initial cost might be a little more than the foreign ones, the difference in quality of both tubers and flowers is tremendous, and it costs no more to grow the best stock than it does that of inferior quality, and the ultimate result will more than compensate for the small extra expenditure. Get your English-grown tubers, then, from a reliable source during February and March for both pots and baskets, and start them in shallow boxes containing a nice light compost consisting of one part each of well decayed loam and leaf-mould and a half part of coarse sand. Do not cover the crown of the tubers, and water sparingly until growth has commenced. When the new shoots are about one to two inches long they can be potted into 4in. or 5in. pots, according to the size of the tubers and the amount of roots they possess. A little less sand should be used for this first potting, and one part of well decayed manure added.

It sometimes happens that a tuber makes a little growth without at the same time making roots. It is advisable to replace this tuber

in the box, placing some fresh soil around it which will encourage root action, and, after a while, it can be potted. It is most essential that each plant should have healthy, vigorous roots before any potting is done. This applies equally to all the shifts which the begonia may receive. As soon as the roots reach the sides of the pots and before they get pot-bound, the plant is ready to receive its final move into 6in., 7in. or 8in. pots, according to its size and vigour, bearing in mind the fact that it is a mistake to overpot. As a general guide it can be assumed to be correct to move from a 4in. pot into a 6in., and from a 5in. into a 7in., and from a 6in. into an 8in.

The soil for this final move should contain two parts of fibrous loam which has been stacked for at least six months, one part of decayed leaf-mould, a little coarse sand, say about a quarter part, and about one-sixth part of some well rotted manure. To this may be added a little of any good concentrated artificial manure, such as Clay's Fertiliser, in the proportion of one 5in. potful to a wheelbarrow-load of compost. Begonias do not like a soft, spongy soil, and care must, therefore, be taken when potting to ensure that the new soil is comfortably packed around the ball of the plant without making it very hard. This, of course, will tend to make slower growth, which, as stated before, will be to the benefit of the plant and its owner during the flowering season. Water should be given sparingly until the plants have made good



A BEGONIA DISPLAY IN EARLY SUMMER.

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(GOLD MEDAL)

FRUIT TREE SPRAYING AND
LIMEWASHING MACHINE.

"Battle" Pattern

Extreme width overall—
18-gallon Machine: 23 inches.
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Powerful Pump. Elliptical oak
container will take ANY washes.
Large wheels. Easily moved about.
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One of England's leading fruit
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"I consider your 'Battle' Machine
the only PRACTICAL Fruit Tree
Sprayer I have yet seen."

PRICES:

18-gallon Elliptical Oak Container,
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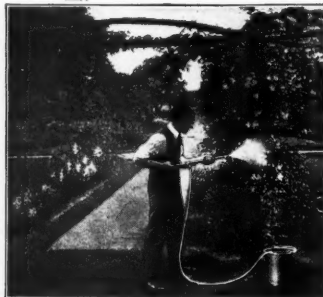


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progress in the new soil, and if growers of begonias remember that nothing will upset the constitution of these plants more than a sour soil, over-watering will, obviously, be avoided.

Practically all types of begonias produce flower buds when the plants are quite young, and if these are allowed to develop on the tuberous-rooted varieties, before the plants are established in their flowering pots they will check the general vigour of the plants, and small indifferent flowers will result. These early buds, therefore, should be rigorously removed until a strong, healthy, well rooted plant is obtained, when, with an occasional stimulant in the form of a little weak liquid manure, the plants will be ready to produce large fat buds that must ultimately develop into gorgeous blooms. While the plants are in flower liquid manure may be given more freely, remembering that it is more beneficial to feed, say, twice a week than to give a larger quantity once a fortnight.

Nearly all begonias produce male and female flowers on the same stem, and, as the female flowers of the double varieties, which are invariably to be found one on either side of the male flower, are small and not particularly pretty, they should be removed as soon as they appear and can be pinched out without bruising the main bud, as this will greatly enhance the size and beauty of the male double flower. This disbudding should not be practised with the basket varieties, for with these there is little difference between the size of the male and female flowers, and they are equally pretty and decorative.

Basket begonias require precisely the same treatment as the pot varieties until they reach the final move, when they should be planted in a wire basket or earthenware pan about 10 ins. in diameter. The best effect being obtained by placing three plants triangularly near the outer edge of the basket. It is advisable to use named varieties which have been propagated by cuttings for this purpose, as all begonias grown from seed are dissimilar in growth and habit, and named varieties will provide plants of equal growth and ensure a well furnished and evenly balanced basket. The very best of these varieties is the recently introduced "Betha," which produces showers of salmon pink blooms which, on a well grown plant, hang two to three feet below the basket in which it is growing. There are about twenty named varieties of this type on the market from which to make a selection, among the best of which are the following: Alice Manning, pale yellow; Golden Shower, similar to William Allan Richardson rose; Lena, rosy crimson; Betha, a fine shade of salmon pink; Lettie, bright rose pink; Mrs. Bilkey, salmon orange; Venus, white. These are quite inexpensive and should be grown by all who have suitable accommodation.

For the lovers of begonias who are anticipating the culture of these interesting plants and are unacquainted with the numerous named double varieties offered, the following are suggested as being among the best and well worth having in any collection: Aurora, deep yellow; General Joffre, bright scarlet; Hilda Langdon, rose pink (a real gem); Lord Lambourne, salmon orange; Mrs. J. S. Brunton, lilac rose; Mrs. Peter Blair, white; Mrs. H. Moncrieff, light rose; Princess Victoria Louise, rich pink; Sidney Robinson, rich orange. A. L.

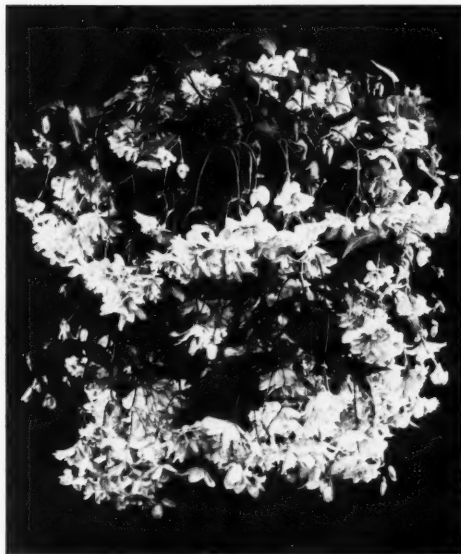
The Early Spring Spraying of Fruit Trees

WITH the warm spring days approaching, the awakening of myriads of pests—both insect and fungoid—that prey upon fruit trees and bushes, will not long be delayed. For their advent the wise gardener will be prepared.

Though trees have been sprayed with a winter wash during the past few months—so that trunks and limbs are cleansed of slimy, lichenous and mossy growths, the harbours of hibernating pests destroyed and vulnerable pupæ and eggs killed—it is certain that some pests will have escaped any harmful wetting, while there are always the "visitors" swarming to the trees from neighbouring gardens and orchards. Numerous pests there are, too, of course, against which the most powerful winter wash is useless. Unquestionably, trees sprayed in the dormant season with, say, a tar distillate wash (these washes must not be used once the buds have started to move), will be generally healthier than the unsprayed, and will be much less likely to suffer plagues of caterpillars or aphides in spring. But the best directed wash falls far short of remedying *all* fruit tree ills—there is yet no "cure all" wash!—and the control work to be undertaken between now and the time of fruit-setting, whereby pests may be destroyed at birth or awakening, is vitally important.

An extremely useful and safe "general purpose" spray to use now, or as the buds are unfolding, is lime-sulphur. Particularly is this valuable if winter washing has been neglected. As a fungicide, lime-sulphur is effective in checking all kinds of mildew, scab, brown rot and other diseases, and it does excellent service as an insecticide in suffocating the first hatchings of aphids, that, as a rule, synchronise their arrival with the unfolding of the bud-scales. It is worthy of careful note, too, that buds coated with lime-sulphur are distinctly unpalatable to the mischievous finches, sparrows and other feathered marauders.

All kinds of fruit—gooseberries and currants as well as the large fruit trees—subject to attacks of "blighting" aphides and the like, fungoid diseases or the concentrated attentions of bud-picking birds, cannot fail to benefit from a timely application. Also, as a preventive measure against the big bud pest and reversion disease of black currants, lime-sulphur spraying in early spring now forms part of the annual routine in most commercial plantations. When used for this purpose



BETHA, ONE OF THE BEST BASKET VARIETIES, OF A FINE SHADE OF SALMON PINK.

the spraying should be done when the currant leaves are the size of a shilling-piece and before the bloom trusses have lengthened.

It is inadvisable to prepare the lime-sulphur mixture at home; its efficiency depends upon accurate blending of chemical compounds, which blending is a chemist's job, rather than the gardener's. It is always best to purchase one of the many excellent ready-made brands of guaranteed strength from a reputable firm of manufacturers, who will provide explicit instructions as to how the concentrated solution should be diluted with water, for use. Run no risks with mixtures of uncertain strength and value.

The usual strength for early spring use—before the leaves are expanded—is: lime-sulphur (1.3 sp. gr.), 3 quarts; water, 10 gallons. If used later, when the leaves are fully open and bloom clusters have matured, it should be further diluted to 2½ pints of lime-sulphur in 10 gallons of water. For the aforementioned black currant spraying the strength found most effective is one part of lime-sulphur to twelve of water.

In passing, note that lime-sulphur, in common with Bordeaux mixture, should not be used in a machine that has copper parts.

Apple and pear trees that are known to be afflicted with the disfiguring scab disease ought certainly to be sprayed with lime-sulphur or Bordeaux mixture (many prefer the latter), just before the bloom clusters unfold; and again when the petals have all fallen, with excess-lime-Bordeaux mixture or lime-sulphur at "summer strength." As with lime-sulphur, Bordeaux mixture is best bought ready for use upon dilution with water; the home-prepared article invariably proving unsatisfactory.

Another spraying now due is the application of a suitable fungicide to control the leaf curl disease that so frequently defoliates and cripples the peach trees. A cure is almost certain if the wash—correct wash—is used at just the right time, which is *immediately before the buds begin to swell*. A good brand of Burgundy mixture can be used, or a wash prepared from this recipe: Copper sulphate, 9½ oz.; sodium carbonate, 11 oz.; water, 3 gallons. The addition of a small quantity of milk to this will improve the "wetting" power of the wash.

So far, the spraying measures suggested have been of a preventive nature. There remain the steps to be taken to combat unwelcome insect visitors from "dirty" orchards and close-by hedgerows, whose arrival will perversely be timed to take place well after any preventive spraying has been carried out.

It might be noted here that "spraying-to-kill" when the young foliage is already tightly curled with "blight" or the shoots partly defoliated with caterpillars, is a hopeless task. The attack must be challenged with a timely application of a suitable spray fluid, *right at the onset*; and if this is done, success is partly assured.

Biting insects, like caterpillars, sawfly, grubs, weevils, etc., can be controlled by spraying with a *stomach poison* insecticide, such as arsenate of lead, which when sprayed on the trees leaves a film of poison on the foliage, off which, sooner or later, the hungry insects make a meal—and die! Thus, something in the nature of preventive spraying may be attempted if a visitation is—by past experience—anticipated. A good plan is to spray with arsenate of lead when the tender leaves first appear and a second time when the bloom is over (never spray while the flowers are open) if trouble from this direction is feared.

On the other hand, sucking insects, like aphides, capsid bug, apple sucker, etc., must be met with a *contact wash*, such as a nicotine, quassia or paraffin preparation, and the pests actually *hit* with the fluid.

Proprietary washes are sold which are effective against both kinds of pests in the early stages of attack, i.e., Katakilla, Abol, XL All, etc., and a *timely* application of one or other of these will invariably stave off any serious trouble.

It is possible also to prepare washes consisting of fungicide and insecticide. Suppose, for example, the apple trees are badly infested with the scab disease and at the same time plagued with caterpillars, then arsenate of lead may be added to the Bordeaux mixture or lime-sulphur at the rate of half-a-pound of the lead paste to each ten gallons of the diluted fungicide.

Similarly, nicotine may be added to the fungicide should "blight" put in an appearance when the scab spraying is due.

Too much importance cannot be attached to the need for careful mixing and thorough application of the spray fluids to be used. Not infrequently complaints are heard that washes have failed to justify the claims made for them. In the majority of cases, however, it turns out to be not the fault of the wash, but of the operator; for the efficiency of the wash is considerably reduced if it is incorrectly prepared or improperly applied. A dull, still day should be chosen for the operation, whenever possible; morning or evening being preferable to mid-day. Every part of the tree or bush should be well wetted with the wash, though the spraying should stop once the leaves begin to drip.

A pneumatic spraying machine of the knapsack type, carried on the back and holding some three gallons of wash is a serviceable machine for use in the average fruit garden; a great advantage of the pneumatic machine over the hand sprayers being that there is no continuous pumping to tire and hamper the operator. Nozzles of various sizes should be at hand, and the addition of a long bamboo lance, to be fitted, when required, to the rubber tubing, will bring the highest branches within comfortable reach. Bucket sprayers and specially adapted hand syringes are favoured by those with but a few trees or bushes in their care, and are quite serviceable. The Four Oaks, Holder-Harriden, Martsmith, Abol and Eclipse advertised brands of spraying machinery are typical of the best that the horticultural engineers can give us.

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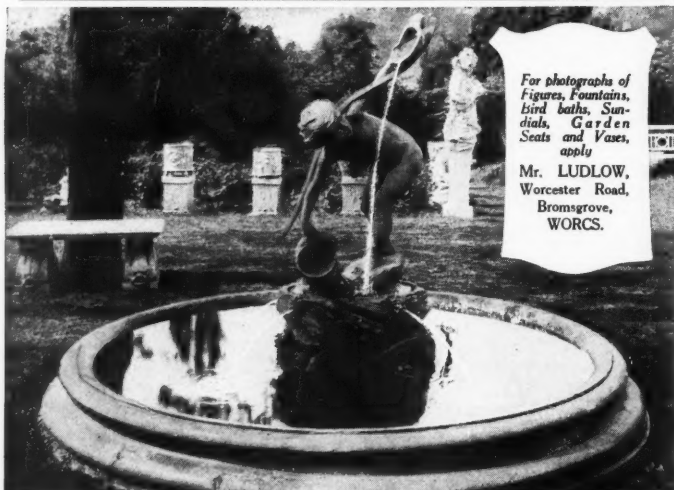
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DURING recent years great progress has been made in the production of orchid hybrids suitable to the needs of amateurs. No longer is it necessary to maintain the high temperatures that in former days were considered the chief essential to success, for different plants and other methods of cultivation are in vogue. The cool-house orchid is enjoying a measure of popularity such as no other section of the family ever knew. The trade growers of orchids fully realise that it is of no use producing plants that amateurs cannot cultivate under the simple conditions of the ordinary greenhouse. This is the reason why cymbidium hybrids are now so numerous exhibited. Probably no other greenhouse plant flourishes under such simple treatment as that needed by the cymbidium. With a minimum temperature of 45° Fahr., dozens of different varieties can be grown to perfection, and will yield many-flowered spikes which last in a fresh state for from one to two months, and often longer. With a clean and easily prepared compost of fibre and loam, which need only be replaced annually, the plants require but little more attention than the daily supply of moisture and shading from the sun. Could one imagine any simpler details? And all this simplicity has been brought about by the hybridists, who have given us a wide range of beautiful flowers, mostly hybrids combining the well known species *Cymbidium insigne*, *C. Lowianum* and *C. eburneum*. It is of interest to note that the Royal Horticultural Society has appointed March 13th and 14th as special days for the exhibiting of cymbidiums at Vincent Square, Westminster.

Odontoglossum has had a long run of popularity and will doubtless continue to receive attention for many years to come. There is no further necessity to obtain supplies from the South American forests, for a much superior strain has been raised in this country by breeding from carefully selected parents. Not only has a cleaner stock thereby been produced, but the plants are more vigorous and appear to yield flowers more freely. *Odontoglossum crispum* has always been the most prominent species, and the majority of present-day hybrids have been bred from it. Thousands of different *odontoglossum* crosses have been effected, and the amateur has a wide range from which to satisfy his requirements in the way of artistic colour schemes. With these plants cultural details are among the simplest. Anyone who can grow the maidenhair fern can reap equal success with *odontoglossum*, the chief requirements being a minimum temperature of 45° Fahr., atmospheric moisture throughout the whole year, and adequate shading by either permanent means or roller-blinds. The annual potting entails no more than a compost of clean fibre and sphagnum moss, which is best worked in between the roots by means of a potting stick, the surface being trimmed with a pair of scissors. No manurial aid of any kind is required; in fact, to the majority of orchids, manure acts as a poison.

Of late years a renewed interest has been taken in the *dendrobium* genus, and, although a few species are being cultivated by amateurs who appreciate something curious in growth-habit or floral formation, it is the numerous hybrids that command by far the larger share of attention. During the summer months, when the new stems are in course of formation, the plants enjoy a warm and moist atmosphere, with only sufficient shade to protect the foliage from being scorched. On the completion of growth in the autumn, the stems require all the sunshine available, combined with ample ventilation of the house, to bring about that state of ripeness so essential to the production of numerous flowers in the early spring months. During the wintertime the plants are at rest, and a comparatively cool and dry atmosphere is all that is needed. These remarks apply to the section of which *D. nobile* is the best-known example, and to the multitude of hybrids that have been raised from it. So far as the popular *D. Wardianum* is concerned, the best results are undoubtedly obtained from newly imported plants, large numbers of which are annually received from Burma.

RIVIERA GARDENING.

VISITORS to the Riviera who are keen gardeners will welcome a small guide to Riviera gardening which has just been produced and published by Messrs. Sutton and Sons of Reading. This handbook does not claim to be a complete *vade mecum* on all aspects of gardening on that delectable stretch of the Mediterranean coast, but it does give all the essential information that is likely to be of service to the garden owner who sets out to provide a rich display of colour and flower. It is a direct result of several years' experience of conditions on the Riviera and a close study of the various flowers that will succeed in gardens on the Corniche d'Or. By reason of the knowledge that has been obtained through periodical visits of the firm's representatives to various gardens, they have been very successful in the treatment of the subject. They have endeavoured to combine practice and theory and point out to the Riviera gardener how best he can achieve a magnificent floral display, with a perfect riot of colour from September on until the beginning of May. One is accustomed to the glorious carpets of rich glowing shades in Riviera gardens, but, in general, the display is over in a short time. No attempt has been made to prolong it, or if an essay has been made it has proved unsuccessful, due to lack of knowledge of plants to select for a succession of flower and colour.

Practical and useful hints are given on the growing of flowers from seed—the one method of furnishing a garden on the Riviera at a minimum of expense—while, for those who may be in residence for some time, reference is also made to the raising and cultivation of vegetables. The notes on the formation and upkeep of lawns—a sore point with many gardeners owing to the scorching sun heat—will be of interest to many, and we feel sure will prove of great help and assistance, since mention is made of the particular grasses that thrive on this coast. No garden, no matter where it is situated, is immune from the attack of pests of some description, either insect or fungoid, and the brief section on the pests with which Riviera gardeners have to contend should be helpful and instructive. Several good half-tone illustrations lend an added interest to the guide, in that they indicate the way in which several of the flowers mentioned in the descriptive list can be used to best advantage in the garden. Messrs. Suttons deserve congratulation for their initiative in the publishing of this small handbook, and we hope that their enterprise will meet with the success that it deserves.

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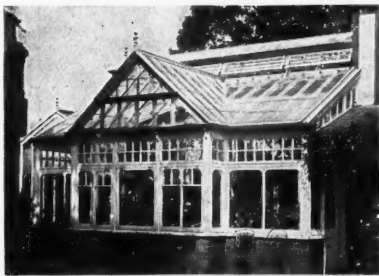
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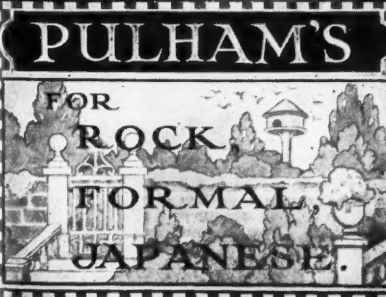


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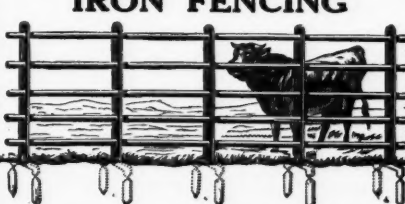
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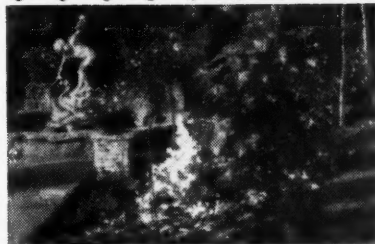
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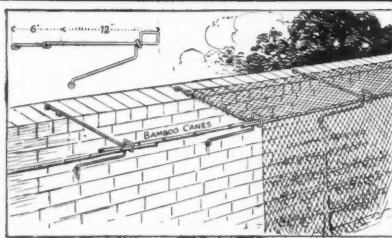
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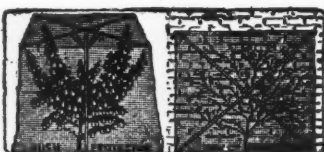
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Late Planting of Fruit Trees

PLANTING of hardy fruit trees begins in the autumn and extends until the spring. Early autumn planting is always advisable, but it is not always practicable, although where it can be done, weather and other conditions being suitable, it is, without doubt, a better time than in the spring. Spring planting can, however, be carried out with safety on most soils, provided the trees are carefully planted and staked and, later on in the season, mulched and watered.

If the trees have not yet been ordered from the nurseryman, a selection of kinds and varieties should now be made and the order sent forthwith; but it must be remembered that the choosing of varieties to plant is an important item. Apple and pear trees can be obtained worked on various root-stocks and trained in different forms. Trees on dwarfing stocks are by far the most suitable for small gardens, as these stocks check excessive wood growth, encourage early cropping and do not require nearly so much room. They can be grown in convenient forms, such as bush trees, pyramids, espaliers and cordons. The place for apples worked on the crab stock and pears on the common pear stock is the orchard and not the garden. These are usually grown as standards. Bush trees are the most suitable form for the open ground; while cordons and espalier-trained trees are well adapted for walls and for training on low fences by the pathside, as they in no way interfere with the crops in adjoining beds. Cordons are especially valuable, as they require little space and are very easy to manage. It is not wise to purchase "maiden" trees unless early training and shaping will be in skilled hands, as shapeliness in the future depends on the pruning and training the trees receive during the first few years of their life, and it is often better to leave this work to experienced nurserymen. If trees of three or four years of age are procured, the framework of the branches has already been built up, and subsequent pruning presents no difficulties.

The question of self-fertility and self-sterility must also be carefully considered when making a selection of varieties—that is to say, some varieties, being self-sterile, need the pollen from another variety in order to set fruit, and it is, therefore, necessary to plant in the same vicinity varieties that are able to cross-pollinate each other. For effective cross-pollination between any two varieties the times of flowering must overlap. Unfruitfulness is frequently due to the fact that a particular tree is self-sterile and there is no variety close by suitable for cross-pollination purposes. Those who possess a tree that bears abundance of blossom and scarcely any fruit should try the effect of planting a suitable variety near it so that cross-pollination may take place. The following is a short list of varieties that should cross with one another: Apples.—Bramley's Seedling with Newton Wonder or Lane's Prince Albert; Cox's Orange Pippin with Beauty of Bath or Stirling Castle; Allington with James Grieve or Worcester Pearmain; and Stirling Castle with Warner's King. Pears.—Williams' Bon Chrétien with Pitmaston Duchess; Marie Louise with Winter Nelis. Conference and Durondeau are self-fertile and so set fruit with their own pollen.

There should be no delay in making preparations for planting. Deep digging of the soil is essential, and it is not sufficient to take out a hole that is only just large enough to accommodate the tree. Well rotted manure, wood ashes and, if possible, bone-meal should be incorporated with the bottom spit, and any deficiency in lime made good. When the trees arrive they should be planted at once if weather permits. Planting should be firm and shallow, and fine loam should be well worked in among the roots, and the union of the stock and scion should only just be covered with soil. Every root should be well spread out and in no way cramped. It is always best to stake at planting time, driving the stake into position before the tree is planted. Fruit trees planted in spring should not be pruned until the following winter, nor should they be allowed to bear a crop the first season; and they will need mulching before hot, dry weather sets in.

Novelties in Sweet Peas

THERE are few of our garden annuals whose popularity is more widespread than the sweet pea. It is to be found in almost any garden and almost always used to advantage. Not only is it valuable for effect in the garden alone, but it is equally so for decoration indoors. By reason of its graceful carriage, its fragrance, its soft outlines and its wide range of the most delicate colourings, it occupies a premier position as a cut flower. Its extended popularity has led to a constant improvement and development of the flower itself. Every year sees still better varieties, more refined in colouring than their predecessors, making their appearance and claiming the attention of those who are keen growers of this queen of annuals, as well as those who are desirous of adding freshness to their garden every season. Last year there was no falling away in the number of novelties added to the already long list, and it seems fitting at this time, when seed is being purchased for sowing during the next two or three weeks, to pass over in review a few of the new varieties that seem to us to merit inclusion in this year's garden scheme. It should be made a point to order seed early, because, in many cases, seed of several of these novelties is none too plentiful, and with an increasing number of gardeners making their sowing of sweet peas in autumn, the chances are that stocks of certain varieties may be greatly depleted.

The finest new pea of 1927 was undoubtedly Mrs. A. Searles, which gained the premier award of a gold medal at the Scottish National Sweet Pea Society's Trials last year. It is a variety of great distinction, a valued acquisition to our list of sweet peas and one that has an assured popularity once it becomes more widely known. It is of a charming shade of rich cerise pink, and the individual blossoms are large and well placed on long vigorous stems. Judging from its capabilities last year, it is a good grower and does equally well outdoors or under glass. It is a variety to be grown in every garden, for certainly it is one of the best sorts that have appeared in the last few years. Four novelties that have come to us from America are Adorable, Fluffy Ruffles, Sunkist and Pinkie. From descriptions, all would appear to be worth adding to a collection. The first is of a salmon cerise shade on a creamy ground—a distinct and rather attractive shade; the second represents a new type in that the flowers are frilled. The standards of the flower are filled and ruffled so that the variety has quite a distinct appearance. In colour it is of a rich rose pink overlying a cream ground. The third is a decided improvement in the class of cream ground picotee edged

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varieties. It is a strong grower with long and vigorous stems, with the blossoms well borne. The last, Pinkie, has already achieved distinction by winning a silver medal at Scottish National Sweet Pea Society's Trials last year, as one of the best deep rose pink varieties grown. The colour remains constant and does not fade—a point of some import with varieties of this shade. Another novelty of much the same shade of colour, but if anything slightly more definite, is Nina. It has the reputation of being a large and vigorous grower.

For some time now we have been awaiting the arrival of a really good blue sweet pea, and, although we have not yet reached the ideal of a true gentian blue colouring, we have at least come very close to it in the variety Boy Blue, which has been on trial for the last two years. The colour is a deep rich blue with more depth of colour than some of the older varieties, like Heavenly Blue, Mrs. Tom Jones and Blue Bird, that have reigned supreme in this colour class up to the present. So far, it does not seem to carry the bad qualities that have come to be associated with other blue sorts. It grows vigorously, is strong of stem, and the colour shows but slight variation or tendency to fade.

Varieties of a striking shade are always to be welcomed, and among last year's arrivals there are two good scarlets in the shape of Fire King (a bright orange scarlet) and Huntsman, of a rich, vivid scarlet. The former is inclined to fade a little, like others of this colour combination, but light shading in full sun will counteract this defect. Huntsman is, without doubt, a fine pea, very similar in colour to the striking scarlet 2LO, which was raised by the same firm. At the National Sweet Pea Society's Trials at Reading last year, this variety stood the sun well,

and from its performance there it has every likelihood of becoming a variety with a future.

Of pink varieties there would seem no end, and among last year's novelties there are several to which attention might be called. Jack Hobbs, with large flowers of a charming shell pink shade overlying a cream ground, is a variety for garden, exhibition and market purposes. There is no other pea quite like it in colour, while it is a handsome and vigorous grower. Another, very close in colour to the foregoing—indeed, almost its counterpart—is Mrs. Jack Hobbs. It is, perhaps, a little lighter in shade and a more refined grower. Two other good pinks are Jessie, of a delicate china pink with a trace of cream in its composition, and Jessie Collingridge, of a distinct light cherry pink something akin to the older and better known sort, Mrs. Horace Wright. It is a strong grower and a good flowerer. For those who desire the delicate pastel colourings, Greta, Freda and Dainty Lady are to be recommended. The two former are somewhat alike—both white overlaid pink—while the latter is a distinct production in the striped and flaked group of varieties, as opposed to those that are classed as picotees. In colour the ground is deep cream flushed and overlaid with a light pink, which results in a delicate suffused shade that is uncommon and most attractive in a bunch.

Several of those described are worth growing as representing the latest developments in sweet peas, while, apart from that, they are distinctly superior in colouring and form to the older types, and show a decided improvement on those varieties that graced our gardens a few years back.

ON HARD TENNIS COURTS

INTENDED originally as a game to be played upon lawns of "the stately homes of England," lawn tennis, with its present world-wide sway and its endless season, demands many modern varieties of playing surface. It may be said without fear of contradiction that devotees of the game who do not play on grass by far outnumber those who do. I yield to none, however, in my admiration and appreciation of a grass court that plays true.

But our variable climate, unlike that of sunnier countries, frequently frustrates the efforts of the most skilful turf growers, and, rather than wreck a good grass court in wet weather, it is undoubtedly better to construct a hard-surfaced court that quickly absorbs or disperses rain, and so provides more continuous play.

No country house can be said to be complete, nowadays, without a hard court, playable in almost any weather, and practically all the year round. Hard courts are becoming universal for everyday wear, but I must add that there are grass courts in gardens near houses and club pavilions that should never be superseded. They are part and parcel of the garden itself. These are the lawn tennis courts that, because of their cool, green, restful appearance, viewed from the windows, should remain lawns as well as courts.

Too often, in anger at the weather and in haste to play, enthusiasts have had hard courts dumped down without any regard to the suitability of the site or the ultimate perspective of the grounds when the work is completed. Some say it is the court that counts and not the scenery, but I find that surroundings "atune to the tone" of a court have a good deal to do with the sheer delight of the game. The green close-cropped privet hedge sets off any colour of court, and is an excellent background to the white ball.

But our unfortunate and unkind English climate, which plays havoc with the grass court, has driven the majority of players into hard court circles. And it must be admitted that playing on a smooth, dry hard court compared with playing on a grass court is like dancing in a ballroom compared with dancing on a lawn. That is one of the secrets of the hard court's success. The greatest advantage of the hard court, of course, lies in the fact that rain cannot lie long on the surface. Showers do not, as in the case of grass, hold up play for indefinite periods. Rain runs off or soaks through almost at once. Play can be resumed a few minutes after the heaviest showers.

On certain hard courts you can play through a rainstorm if for any reason that is necessary. I remember a desperate duel in a terrific downpour between J. B. Gilbert, then at the top of his form, and Jean Washer, the Belgian champion, fighting superbly. It was during the first British Hard Court Championships at Torquay. Both left-handers, both hard drivers, the gruelling game was remarkable not only for the number of rackets buckled and broken in the lashing rain, but for the amazing porosity of the hard court. Like the sands of the Sahara, the court drank deep and survived the flood. The all-weather claim was amply proved on that notable occasion.

Though many different kinds and colours of hard courts are now in vogue as the result of many years of experiment, engineering experts are still engrossed in various exacting tests with a view to discovering the elusive ideal in colour, elasticity, surface drainage, pace, bound, foothold and durability. The majority of players agree that the most effective colour is grass green; and already fortunes have been spent in the search for a perfect hard court of that colour. The green colour problem, I am led to believe by one who has carried out experiments, is likely to be solved in the near future. The red court makers are as keen, if not keener, than others in the quest for green, and considerable success has attended costly efforts.

With a clear vision of urgent requirements in the lawn tennis world, famous turf gardeners, and growers of seeds for lawns long before lawn tennis began, have launched out boldly into the profession of hard court craftsmen. Their knowledge of landscape gardening is of the utmost advantage to those wishing to preserve the picturesque in the garden with the hard court.

On the question of colours, there are grey, red and green concretes, brown, black and green asphaltes; grey and green and red granite chips; green Westmorland slate, red rubble, breeze and broken brick. Other colour mixtures are known to their inventors only.

Red courts are liked because they lend an autumnal touch of flame colour to green surroundings, the picturesque effect of a red stone quarry on a wooded hillside. Green hard courts, on the other hand, blend beautifully with the natural charm of lawns and trees and shrubs and flowers. Like white picture frames, the rectangular lines pick out pleasant panels on the landscape.

Green courts, so far, can command the highest price. A leading maker gives the price of a well known red court, exclusive of fittings and labour, at £110; and of a green court, similarly limited in equipment, at £160. On this basis, he adds, a green court *de luxe* would cost £550—a modest sum compared with the price of an ordinary red court a few years ago, *viz.*, £1,000 to £1,250. As to prices, perhaps the best proof of the value of lawn tennis courts is the difference in the cost of properties with or without them. Private hard courts are each worth £50 a year more rent. Public hard courts, for which fees are charged, pay back the cost within from twelve to eighteen months.

In the making of hard courts, as in the growing of grass courts, a great number of things have to be taken into consideration. First of all there is the choice of a site. This is a point of great importance to players. Courts must be laid out longitudinally, north and south, in this country, within the variation of only a point or two on the compass. Only the eagle, it is said, can stare at the sun. With this orientation of the court the eyes of players will not, as unhappily is so often the case, be blinded by the rays of the setting sun, which sometimes entirely stops play. Many precious hours of evening play are wasted on a court laid in the wrong way.

Another advantage about hard courts, properly constructed, is that when they are down they do not require much more attention than watering and rolling. Some do not need even that, while others of the older forms require a surface dressing to keep them in good condition. One of the latest developments in hard court construction is the production of red or green concrete paving slabs, about two inches thick, which can be transported anywhere, and laid by any building contractor, not necessarily an expert in court work. There is nothing new. I am informed by a Scottish friend that this would appear to be a modern variant of a court made of Caithness flagstones in the grounds of Thurso Castle forty-six years ago, when the game was only six years old! A really good hard court, giving a uniformly true bound to the ball, may be the nearest to the ideal; but although hard courts have improved out of all knowledge, and are particularly suited to our trying climatic conditions, they can never completely oust the English grass court, which fits in so well with our garden landscapes.

Over the sea arises a sign of the times. The greatest international contest in the game next year will take place in France. France captured the Davis Cup from the United States. The Challenge Round will be played for the first time on hard courts. All the world's greatest players were trained on hard courts. The harder the court, the harder the players. The skilled hard-court craftsman is the man of the moment in the lawn tennis world.

HECTOR BARRON.

ON THE COURT

as much as upon skilful
wielding of the tennis racket
depends the standard of play
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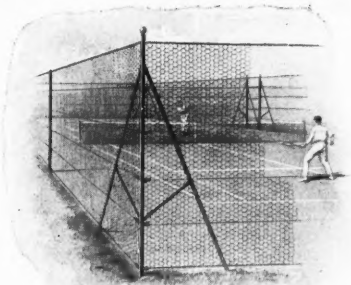
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IT is wonderful what an astonishing amount of enclosed space and comfort can be erected by a skilled body builder on the narrow limits of a car chassis. The architect who lays out a building on a confined site has to be a master of economising space, but the body designer has raised this matter of economy to a fine art. By dint of artful curves he steals an inch or so here and there, the reduction of the section of a door pillar may yield another three-quarters of an inch, and then, when he has formed the outer limits of his shell, dimensioned his doors and windows, determined the roof level and shaped his external lines, then every square inch of internal space has to be developed to its fullest capacity. Cushions must be the softest—and the least bulky; air takes less space than springs or padding. Recesses for fitments have to be arranged so that the perfect car is as full of conveniences as a conjuror's hat, and this scheme has to be carried out within a shell of woodwork or fabric, or even metal. In a Lanchester car this becomes, in essence, very much more of an engineering job than an ordinary coachbuilder's job. The whole car, chassis and body together, is viewed, as it were, as a coherent metallic unit.

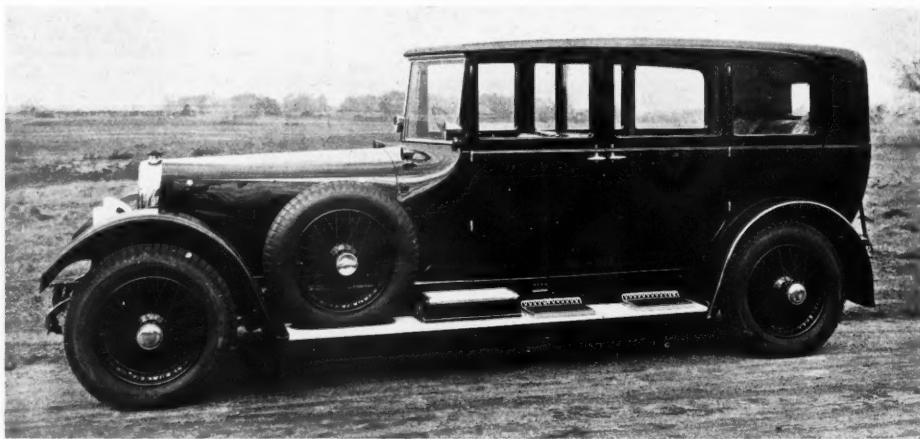
A special sub-frame of aluminium alloy, embodying integrally built cast aluminium brackets, sockets and skeleton framework to receive the members of the coach body, is mounted on the chassis in a special way. Rubber buffers are interposed at all connection points between sub-frame and chassis, so that no road shock or vibration is directly transmitted to the body. The skeleton body is erected on the frame and sheathed in aluminium panelling, which is welded together to prevent noise.

Less spacious, perhaps, but still designed for cars of equally luxurious type, are the Hoyal bodies, a specimen of which is figured on a Daimler chassis. Here we have a high-grade light-weight fabric body on low cabin lines with a raked wind screen and a rounded, part stream-lined back, affording ample luggage accommodation.

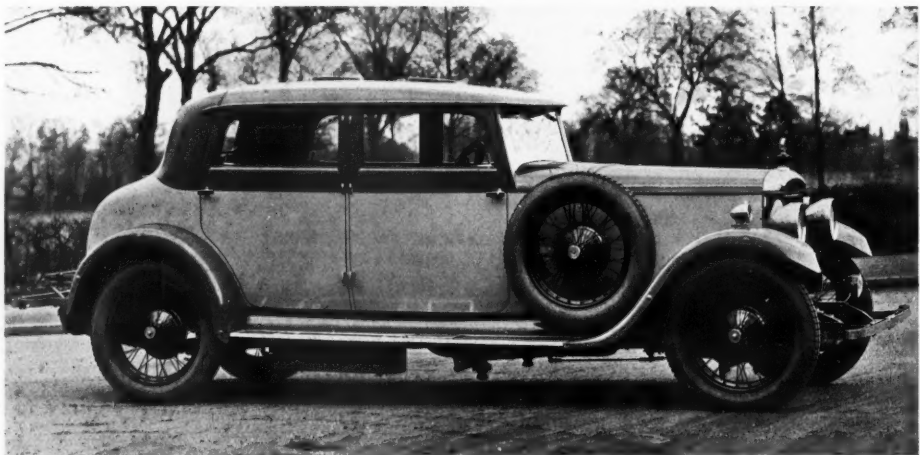
When one considers the many duties of a big closed car, how it is used in part for touring, in part for ordinary town work—going to dances, etc.—and in part as a weather-proof luncheon car at races or outdoor events, then one realises how important adaptability of internal fittings may be.

The best packed luncheon in the world may be robbed of its savour if one has to eat it in cramped discomfort on the muddy footboards of a crowded

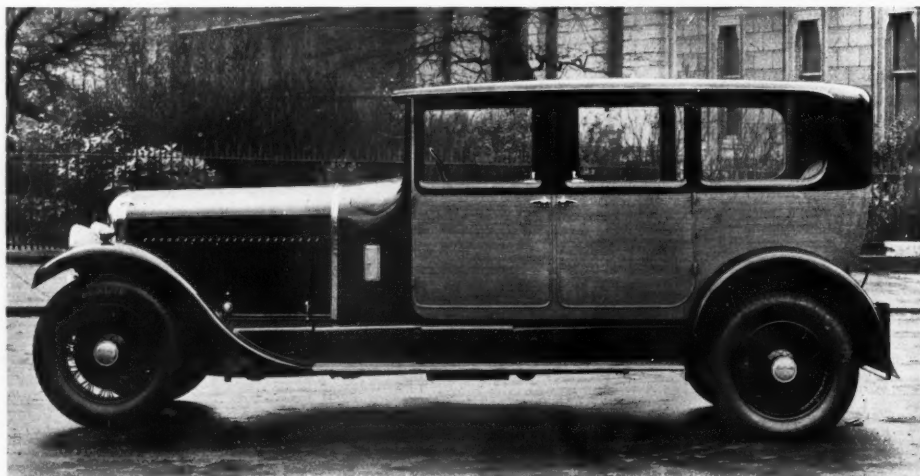
limousine. Messrs. T. C. Beadle, Limited, meet the difficulty well with a body on a Talbot chassis. Here we have an occasional table in the centre of the car



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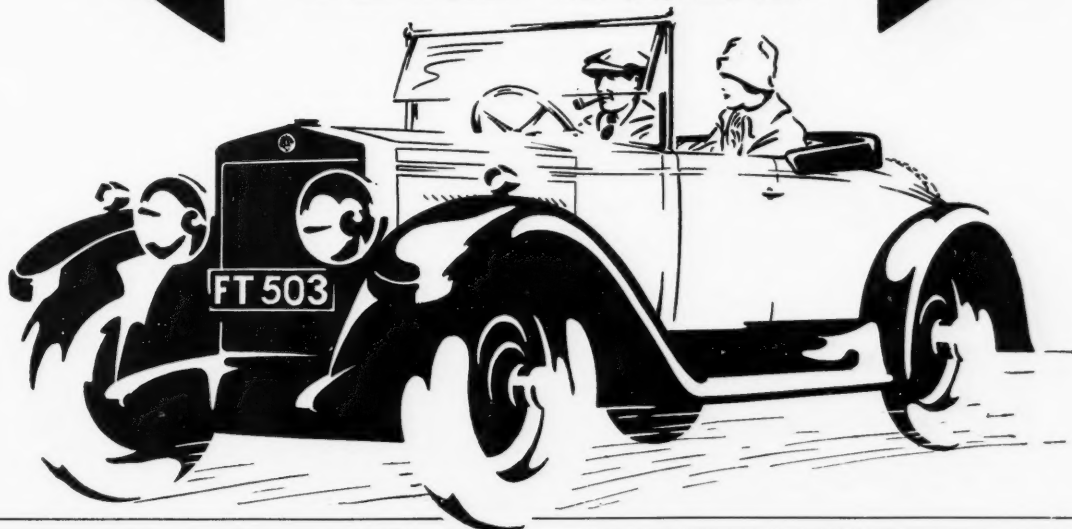
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INTERIOR OF BODY, BY J. C. BEADLE, ON TALBOT CHASSIS, SHOWING OCCASIONAL SEATS AS FOLDED FOR TABLE.

which, when not needed, obligingly turns itself into a pair of sideways facing occasional seats. The same problem is met by Messrs. Elkington and Co. on a Hispano-Suiza chassis by orienting revolving the occasional seats and fitting drop-down flap tables. In this car, in which the woodwork is in bird's-eye maple, the ladies' and gentlemen's companions are cut out of the solid wood and a special canteen cabinet is fitted between the occasional seats. As a concession to the owner driver the partition between driver's seat and rear is removable at will, a convenience which vastly extends the amenities of the car when a full complement is carried.

Practically speaking, a properly built body adds enormously to the potential accommodation of the car. It is not only in the matter of extra space for people, but there is also extra space for things. Tools, for instance, which in the usual way we stow under the rear seat or the floor boards or in some place chosen so that everyone in the car must get out if anything is wanted, can be stowed accessibly in special compartments in the valances or under the running

boards. Further, these can be so fixed that they cannot rattle. An example of this is seen in the Martin Walker body on a Rolls-Royce chassis. Here a tool drawer is fitted beneath the front passenger seat,

little accessories are built in, and often specially designed for the particular body. The general effect is very much happier than that produced by buying extra gadgets separately and attempting to harmonise them with the body you already have. In particular it allows you to express to the full all your own personal ideas of what you want in the way of fitments in your own car. In your built body, whether it is coach-built or fabric, you get a general harmony of surroundings, and, above all, you get driving comfort. It is astonishing what a difference good upholstery, noiseless bodies and sound, draughtless design make.

Nothing makes motoring more tiring than a bad or indifferently made body. These, nowadays, are far less common than they were, and the average maker's body is astonishingly good value within its natural limits, but it inevitably lacks that sense of individual taste and personal choice which one associates with one built to special order. It is the difference between the ready-made and the made-to-measure, and the body embodying your own ideas, means car comfort; and sound economy of health and nerves.



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empty drawers for clothes or kit of any kind are fitted below the rear seats, and in the valance lockers a device is incorporated which switches on a light inside them when the doors are opened. In the specially built body all one's



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SENSE AND SENSIBILITY ON THE ROAD

UNLIKE most ideal things the ideal motor driver is made and not born. Handling of a mechanical contrivance like a motor car to the complete satisfaction and happiness of the driver, of those he meets on the road and of the car itself is an accomplishment acquired only by the exercise of some knowledge, and more experience. It is possible for the written word to give the greater part, but not all, of the necessary knowledge; and to give the basis of the experience, but not the experience itself.

Having said this, I will contradict myself by saying that the really first-class all-round driver is born rather than made. By which I mean to convey that there are some people who try to drive a motor car and will never do anything but try, success seems utterly beyond their grasp; there are others who take to the game as a duck takes to water. These latter never seem to need to learn; but the fact of the matter is that their only difference from the others is that they learn more quickly and more easily.

WHO ARE THE OFFENDERS?

There are, it is to be feared, some very queer ideas about as to what constitutes good motor car driving. So long as there are people at the wheel of cars who think that rushing past everybody, cutting-in through spaces barely big enough for their mere wheel track and using their brakes for sudden stoppages as though no other kind of stoppage were possible—so long as there exist people like this the standard of car driving will remain unnecessarily low. But such people do exist; they may be found occasionally among the ranks of novices, more seldom among drivers who have a few much advertised speed achievements to their credit, never among the really expert racing men and most often of all among those people who are only happy when they are "showing-off." It is queer what an effect is exercised on some drivers, especially those young in years or experience, when a new passenger climbs up alongside. Unless they make an effort at being brilliant they fear they may be stigmatised as incompetent. Anything more absurd cannot be imagined, but almost invariably the root cause of a serious breach of the elementary canons of road sense is an absurdity. When it is not mere silliness, it is utter lack of any consideration for others—pure selfishness.

Much is now being done towards the elimination of these foolish and selfish

drivers, and if the process is slow it behoves us all to help it along to the best of our ability, by humble example and precept. Now there are many things that the motorist may, and indeed must, do for himself, and if they may be elaborated and expounded in detail, practically every one of them is covered by one simple rule. This basic canon of road sense has been given many times in these pages, but in view of its importance, no apology is needed for its repetition. It is, *never* go faster than will allow you to stop completely within the distance for which you *know* the road is clear.

If this almost childishly simple little rule were universally observed by everybody who used the roads, accidents would not be reduced, they would stop entirely. That, of course, would represent an ideal condition for which very reason it is never likely to be realised. But there is no reason why everybody should not do his and her bit towards helping the end that all desire. Let us see just what that rule and its observance involve.

The emphasis needs to be put on the word *know*! It is not enough to believe, it is not enough that the road *ought* to be clear; the essence of the business is that it *is* clear and you *know* it to be so. Consider a few simple applications.

SPEED WITH SAFETY.

You are the driver of a fast car on a wide open road that you can see for nearly a mile ahead, not a common road perhaps, but still a road anything but unknown even in this land of blind corners and cross roads. You feel perfectly safe and justified in putting your foot hard down and you are slipping along at an easy mile a minute. It may be illegal, but as every motorist from Cabinet Minister to chimney-sweep breaks the law every time he goes out on the road, what's the odds? Now you know, or as a competent driver you ought to know, your braking distance, that at 60 m.p.h. your car requires 150yds. for bringing to a complete stop (that is a fair average distance for a modern family touring car with four-wheel brakes). At the end of that mile stretch visibility of the road is lost on account of a bend, or one perceives a cross road indicated by a sign post, though obscured itself by hedges so that traffic on it could not be seen. The casual driver will wait until he is within fifty or sixty yards of that bend or crossing before he even decelerates his car; the good driver will take his foot off the accelerator when he is at least 150yds. away and he will approach the bend or

crossing at a speed of about 20 m.p.h., at which speed his complete stopping distance will be more like 20ft. than 150yds. It will, indeed, be a bad crossing or bend that cannot be seen properly at a distance of 20ft., but if it is such a one, then the sensible driver will decelerate still further.

OVERTAKING ON A BEND.

That most dangerous and reprehensible of all manifestations of bad road sense, the overtaking of another moving vehicle on a bend, is automatically countered by application of our rule. When on a bend naturally restricted vision is limited still further by another vehicle just ahead, and here the only possible course is for the would-be overtaker to wait until he can see and *know* that his road is clear.

The same rule will, if properly applied, prevent that bad habit of pedestrians of stepping off the pavement without looking to see if the road is clear, it will stop the cyclist who cuts off the corner as he enters a main road from some side turning and it would, given a fair chance, stop the child who suddenly dashes across the road after a ball. In fact, applied universally, it would stop everything undesirable. Because it is never likely to be applied universally, there is room for innumerable hints and precepts. Here are some of them.

THE OFF-SIDE RULE.

The Automobile Association has been busy during the past year or so in promulgating what is called the off-side rule. It is not a very good rule, but as it would, if generally applied, have an excellent effect, it deserves commendation. It is that all traffic should give way to that approaching from the right.

Nine-tenths of cross-road accidents are caused because each driver involved did not know what the other was going to do. In England we have no law that gives precedence to traffic on the main road and if we had there would often be uncertainty as to which was the main road. There used to be such a ruling in both France and Scotland, but it has recently been dropped in both countries and France has adopted the off-side rule, giving it the force of law. It is a good rule for France where the rule of the road is the same as the rule of the sea, on which this off-side rule is based. When two ships under power tend to meet, the one that has the other to starboard must give way. In England where our rule of the road says that we must keep to the left the off-side rule ought logically to be the near-side



Carine Cadby.

A ROAD THE ROMANS MADE.

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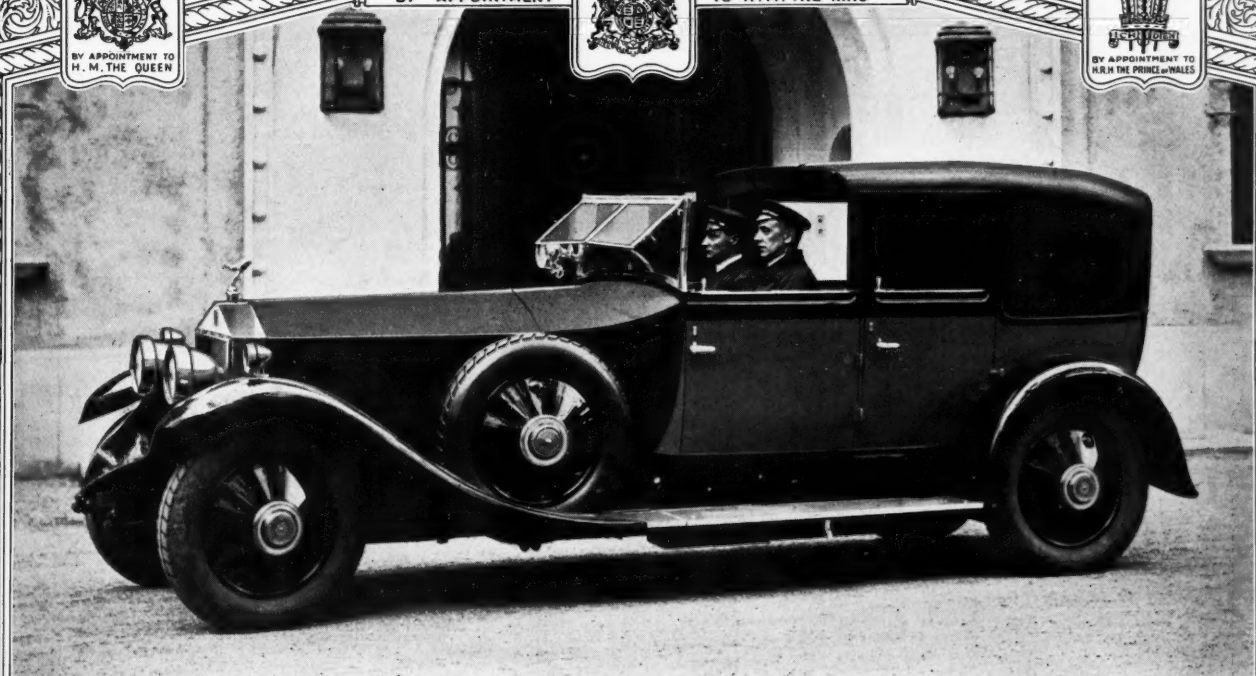
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rule, but that does not matter. So long as we can have a definite rule that all can learn and observe, let us have it, and not try to confuse the issue by arguing that another rule would be better still.

THE CORRECT SIDE OF THE ROAD.

In England we have, of course, no definite law that requires traffic to keep to one side of the road in preference to another. Our keeping to the left is a custom and nothing more, its sole legal basis being the law that requires traffic to overtake on the right side of the overtaken vehicle and to keep to the left when meeting other traffic. But it is sound common sense that prompts all intelligent road users to extend this scanty legal requirement into an unwritten law to keep to the left at all times when no definite reason exists for doing otherwise.

Much trouble and inconvenience caused by those drivers who insist on hugging the crown of the road, among whom, for some queer reason, women seem to be in the majority. The woman driver of a car can as often as not be detected from behind as soon as her car is visible, by the way in which she hugs the crown of the road, and it is a fact equally irritating that such drivers are generally most reluctant to draw in to their correct side to allow another vehicle to overtake them. Not so long ago one such driver wrote to the papers complaining of the way in which other drivers insisted on passing him on his near side. Naturally enough he was duly asked how could other drivers pass him on the near side if he did not drive too far out in the road, but the very writing of the original letter speaks eloquently of the utter lack of appreciation of the elementary canons of road sense of those who commit these elementary faults.

AUDIBLE WARNING OF APPROACH.

The use of the horn is a very sore point in these days of heavy and increasing motor traffic. On the one hand, the

driver is urged to give audible warning of approach on every possible occasion; on the other, he is blamed as a wretched nuisance, and whenever the correspondence columns of the Press are in need of a "fill" a letter directed against the nuisance of motor horns can generally be found. The right and wrong of this matter can only be left to the discretion of the driver, but this much may be said: except in South Hampshire, where the regulation and control of motor traffic is conducted on lines that no one but the local authorities ever attempts to understand, it is generally safer to incur the wrath of the newspaper correspondent than the displeasure of those who enforce the law. When in doubt sound the horn, and so avoid the trap set by that doubtful wording of the law that requires the motor driver to give audible warning of approach "whenever necessary." A word of unpleasant abuse because the sound of your horn has displeased a sleepy pedestrian is more welcome than a fine or settled responsibility for an accident because you failed to give audible warning of approach. The safest rule is to sound the horn before the definite need for it becomes apparent. Sound it before reaching crossings, before passing that stationary bus or tram-car, and before arriving level with the policeman on point duty, the cyclist or pedestrian who does not appear to be aware of your approach.

Now, all these things indicate the need for thought, and the hall-mark of the really capable driver is that he does not need to think. He does the right thing by instinct, just as a swimmer will strike out as soon as he falls accidentally into water. And it is the acquisition of this instinct for doing the right thing and, above all, doing it quickly, that should be the aim of everybody who tries to drive a motor car. It is an acquisition that will come in time and, once arrived

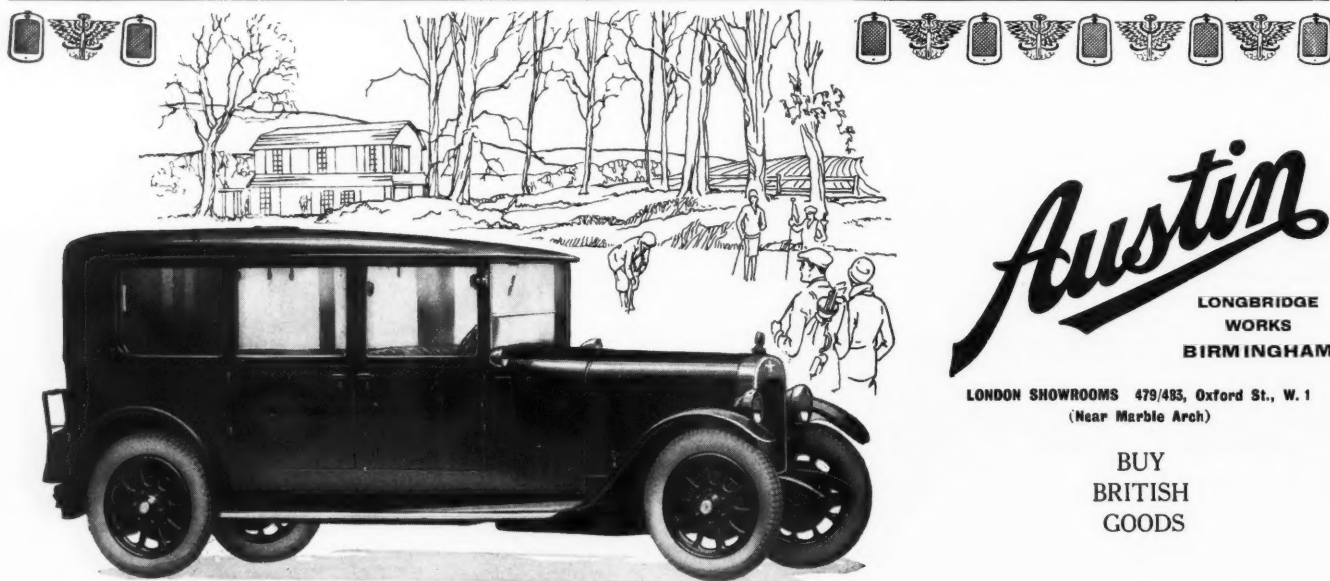
is not likely to depart. But patience and care are needed to smooth the path of its arrival.

THE MECHANICS OF DRIVING.

No one can handle a car as it ought to be handled without having complete mastery of its mechanics. That is a mere truism, but it is very interesting, not to say painful sometimes, to contrast the incapable driver with one who has everything at his finger tips—at his toe tips would be more accurate perhaps—and who does what is required not as the result of conscious thinking but simply as a subconscious process. In my early days as a driver I once asked a well known woman expert, one of the very rare women who really *can* drive a car, to explain to me the mystery of her perfect gear changing on a car that in this respect beat me entirely. She replied that she couldn't explain anything; "when driving a car I don't know what to do, but it generally seems to be the right thing" was the nearest she could get to the explanation I sought. I won't mention the lady's name, but although little has been heard of her for some time, her reputation still lives as one of the most dashing and yet most careful and skilful drivers ever to win a race.

SUBCONSCIOUS CONTROL.

That perfect co-ordination between subconscious mind and the mechanics of car control should be the possession of all who drive. A left foot that can have the clutch right out and a right foot that can have the brake right on with no more thinking than is required to carry a fork to one's mouth, and a hand at the wheel that, without a heavy and tiring grasp all the time, can yet tighten for a sudden swerve in a tiny fraction of a second—these are not things that are learnt or acquired in five minutes, but no one should consider that he can really drive until he has them.



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THE PETROL TAX



AN OPEN LETTER TO MOTORISTS

Motors are taxed more heavily in Great Britain than in any other country. The tax is also unfair, because vehicles are not taxed in proportion to their use of the road.

The Automobile Association has fought this iniquitous method of taxation from the first, and has striven for the Petrol Tax, which is the only fair system.

Under the Petrol Tax every motorist would pay according to his use of the road, and he would pay as and when he used the road. Under the present system he must pay the full tax in advance, no matter how little he may use the road.

A Petrol Tax would be fair to all. Motorists could keep their cars in use throughout the year, and have them available for every emergency. There would be better transport facilities at all times.

The Chancellor of the Exchequer admitted the merits of the Petrol Tax in 1926, and said "I have not abandoned the hope of making such a change during the lifetime of the present Parliament."

The Automobile Association asks for the co-operation of every motorist in hastening this long overdue reform. We want a Petrol Tax in the next Budget.

For the Executive Committee

Chas McWhirter.
Chairman.

Sturges Cooke
Secretary.

The Automobile Association,
Farnham House, New Coventry Street, London, W.1

Motorists are invited to apply to The Automobile Association for Booklet "What the Petrol Tax Means."

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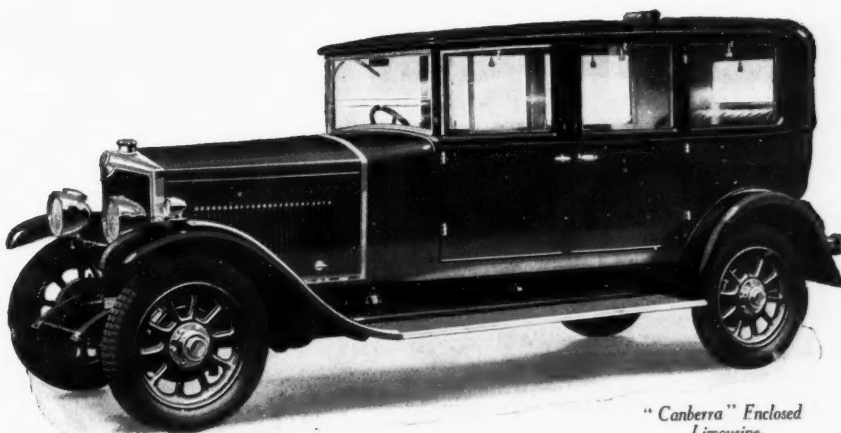
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Limousine.

Not long ago I witnessed an ideal example of this lack of subconscious control that is the hall-mark of the incompetent driver. Descending that steep Guildford High Street at its busiest one fine Saturday afternoon, the driver of a Talbot car stopped his engine. He immediately put on his brakes, stopped the car and pressed the starter switch. As luck would have it, the engine refused to fire, as will the best of engines at times. And so this driver kept his car stationary in the middle of this busy street with literally almost a mile of traffic held up behind him for at least five minutes before he got going, after having at last started his engine, engaged his gear and moved forward in the ordinary way of starting away from rest on the level. Had a moderately sound driver been at the wheel of that car the following traffic would not have been delayed by his engine stubbornness for one second. He would have allowed his car either to run forward with the gear in neutral until he could draw into the side of the road or he would have let it run with the gear engaged and the clutch out until it had attained a speed of 10 m.p.h., when release of the clutch pedal would have a stronger starting effect on the engine than all the electric starters in the world.

JUDGMENT.

Combined with this question of mechanical control is that of judgment—judgment of speed, distance, accelerating and decelerating ability both of one's own car and that of the other man's: your own is the only one which matters, for it is the only one you can control. In practice we judge these things subconsciously, but it is a knowledge born of practice, and the swifter the reaction the higher the natural aptitude of the driver. There is, however, one test worth remembering about this. It is, if ever

you have to pause and ask yourself "Can I do it?" the answer is that you most emphatically *cannot*. In other words, whenever there is a shadow of doubt in your mind as to whether a certain course is possible, you must not under any circumstances attempt that course.

Remembrance and observance of these two little rules will automatically prevent most of the abuses of the motor car that justly annoy other road users.

MOTOR TAX PETITION.

THE motorist and the motor car manufacturer alike suffer under the injustice of the present system of car taxation, for not only is the tax bad in principle, in that it involves an inequitable distribution of the burden, but it is very definitely restrictive of trade. The purchase of a second car or the retention of an old one is frequently abandoned, simply because a heavy tax has to be paid on it in advance, whether it is used or not.

The Automobile Association is organising a petition to Parliament urging the necessity of early repeal of the horsepower taxation system and the adoption of a flat rate petrol tax as the basis on which revenue should be raised.

Among the objections which would be overcome by the petrol tax are:

(a) It is collected by a method which entirely ignores the extent of road usage, despite the fact that the tax was originally imposed solely for road costs.

(b) A great number of owner-drivers who are only able to use their cars occasionally or at week-ends are unduly penalised by having to pay the same tax as those who are using their cars continually.

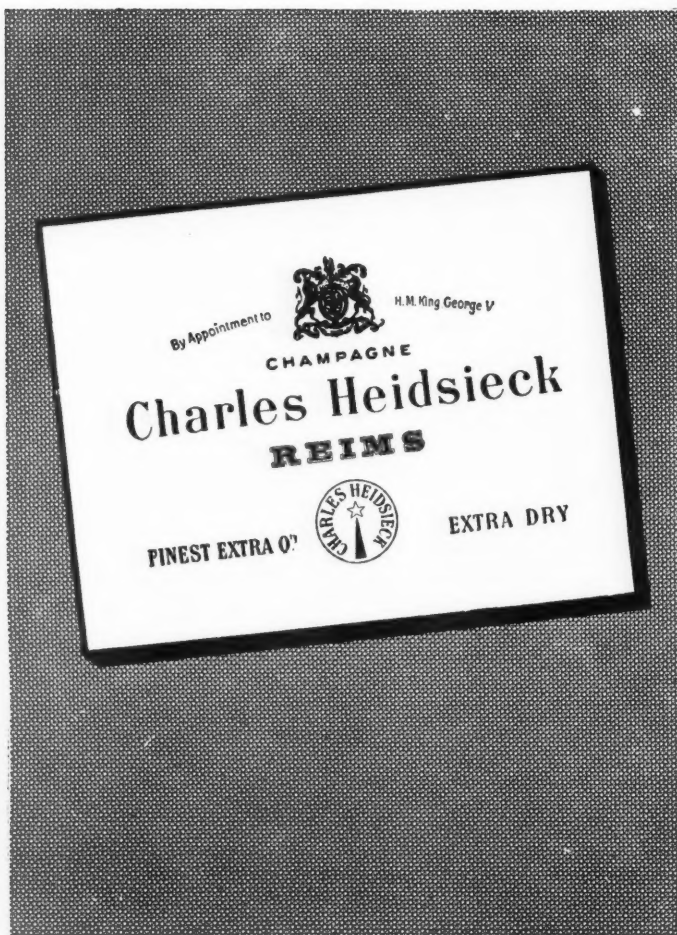
(c) The payment of a lump sum tax in advance presses hardly upon motorists of moderate means.

(d) The keeping of reserve vehicles is discouraged, as the person owning two cars, only one of which is on the road at a time, is compelled to pay full tax on both cars.

(e) Large numbers of second-hand cars which—with the petrol tax—would be occasionally used, are lying idle throughout the country, because of the liability to heavy taxation immediately they are taken into use.

The Automobile Association contends that the case for the petrol tax has been proved up to the hilt, that there is little or no difficulty in defining motor spirit for the purposes of taxation, that the possibilities of the tax being evaded are remote, that theoretical objections of this kind have been exaggerated out of all proportion to their real importance, and that—given the goodwill of the authorities—a flat rate duty is a practicable and sound basis for the equitable taxation of motor owners.

The common sense of these proposals will commend itself to all motorists and to the industry in general. In addition, the suggested change is in accordance with sound psychology, for it substitutes indirect for direct taxation. We should probably pay just as much, but we should pay it in a far easier way. The main gain to the private motorist would be that taxation would be in proportion to usage. In practice this means a comfortable mind, a pleasant flexibility. At present there is for the man of moderate means a dreadful finality about these matters. We buy smaller cars to avoid the heavy annual tax. We scrap old friends which we should otherwise keep for secondary duty in the country, and the tax is always a restriction on the mind and on the purse. A change in policy will benefit everybody, probably the Exchequer as well, for it is an economic fact that the easier it is to use a thing the greater the number likely to come into use.



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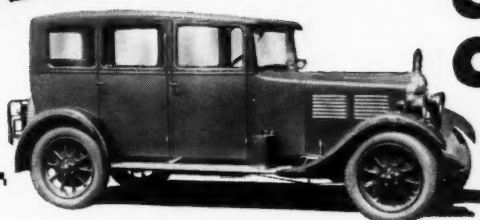
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GUN DOGS AT CRUFT'S

CRUFT'S SHOW is an annual event which embraces a good deal more than a pure dog show. It is one of the occasions of the year for the keepers, for not only do they see dogs, sporting and otherwise, in all shapes and quantities, but they also have an opportunity of seeing the game farmers and making preliminary arrangements for the year's orders. There are, in addition, other matters of interest, a formidable selection of dog and game foods, an equally wide range of medicines and specifics and attractive displays of minor sporting accessories of all kinds.

All day long the barking chorus of the exhibits continues, and the air is heavy with the familiar scent of disinfectant. There is refreshment available, and some of the stalls are turned, for the time being, into keepers' clubs. The second day of Cruft's is, perhaps, the biggest day for keepers, and this year it was evident that they formed a very heavy proportion of the audience watching the judging in the different rings. When it was a class of Labradors or spaniels the audience was massive; terriers were popular, but pet dogs and dogs of no practical utility failed to hold the attention of the keepers. When these events came on they wandered about, met friends and discussed last season's weather with considerable bitterness.

The disaster to the partridges has meant that the pheasant population was shot rather more heavily than usual. This, too, needs replacement, and the demand for eggs this year is likely to be in excess of the available supply. It is as well to remember this and place orders early.

The retrievers are, of course, the special gun-dog event of interest, and Major Harding Cox's awards were awaited with expectation. Lady Howe's Champion Banchory Danilo and Juno were easy favourites among the Labradors. The puppy class is always interesting, perhaps more interesting to the average keeper than those grown champions which have attained eminent position. There is a speculative element about any puppy, and the question of field behaviour as well as show bench appearance is never far absent from the keeper's mind. The Liphook kennels showed well and carried off some good awards.

Curly retrievers, perhaps twenty years ago the commonest of all keepers' dogs, were rather sparsely represented; but golden retrievers were seemingly more popular than usual and are obviously making headway in spite of the traditional adherence to a "keeper's black dog." One point in their favour was particularly stressed by an expert trainer with many years of experience with all types of gun-dog. He suggested that once properly trained they were pre-eminently reliable and far less prone to be spoilt subsequently by careless masters than some other varieties. This is a comforting opinion, which should commend itself to the sportsman.

The flat-coated class was, perhaps, hardly as fully represented at the Show as the Labradors or the golden, though it is, in practice, probably almost as well distributed as a working dog. The visiting Scottish keepers addressed a critical eye to the pointer and setter classes, for the increasing development of Scottish shootings is bringing forward more small and intermediate sized moors which only afford limited driving and are rather better handled as dogging moors.

Spaniels, as usual, were well represented in all classes. The field spaniels shown were, in general, a good type of dog for practical purposes, and have been coming back steadily into popularity

during recent years. Springers were very well represented, but, from the keeper's point of view, the little cockers, delightful as they are, are too far on the small side for general sporting utility work. Their growing popularity with dog owners is, however, unquestionable.

The gun-dog class shows the heaviest entry of all classes, and it is interesting to note that it is now more than double what it was five years ago, and shows a proportionately heavier increase than any other class of dog. Altogether, the 1928 Show was extremely successful and representative, and can be taken as a re-assuring symptom of the continued and increasing interest taken in field sport in general.

BIG-GAME HUNTING IN WEST AFRICA.

THE hunting and shooting of the fauna of Africa have, of recent years, mostly been associated with the eastern and central parts of that continent. In pre-war days the big-game hunters' paradise was the British East Africa Protectorate, known now as Kenya Colony, but some sportsmen favoured Rhodesia and some went farther afield in Uganda, the Belgian Congo or French Equatorial Africa. Since the war the English Sudan has become increasingly popular, as it offers a variety of game, and can, of course, be more easily reached from England, while rail and steamship facilities in the country itself bring the hunter nearer his quarry.

The West African coast has attracted few sportsmen except as a pushing-off place for a trip across central Africa, and it must be said that the shooting on the west coast is poor compared with east and central Africa. The one exception is, perhaps, the Portuguese territory known as Angola, where game is plentiful and nowadays more readily accessible. This has been made possible by the opening up of the Benguela Railway, which stretches from Lobito Bay on the coast to the borders of the Belgian Congo. Lobito Bay has a fine natural deep-water harbour, and is reached by British or Portuguese steamer.

The finest trophy to be found in this country is, perhaps, the giant sable antelope, the horns of which have been known to measure 63ins. to 64ins. In addition, there are to be found in large numbers elephant, rhino, hippo, various kinds of antelope, including eland and waterbuck, also the greater koodoo in considerable numbers. The carnivora include lion and leopard, and it is the ambition of most sportsmen to bag at least one lion while on safari.

Perhaps a feature affecting Angola more than other shooting countries is that each species of game is to be found in its own particular district, and a hunter after a particular head can, by enquiry, ascertain his best direction and the facilities for reaching his desired hunting ground. The railway and other officials at Lobito Bay will readily offer him every assistance, but a licence to carry arms must first be obtained at the offices of the Portuguese Government at Benguela, the native town, which lies about twenty miles south of Lobito Bay.

Elephant are found in the south-eastern part of Angola in considerable numbers, and this part of the country provides, perhaps, the largest variety of game in any quantities.

From early May to early October is the best time of year for a shooting trip, this being the cold and dry season. During the rainy season the grass and thick

foliage render the trekking or sight of game practically impossible. F. R. W.

COVERT REPAIRS.

MID-FEBRUARY finds the keeper active in his spring-cleaning of the coverts, for after the season there is a lot of tidying up to be done before rearing begins again. Sometimes it is the forester's job to clear fall timber, but on small estates it is the province of the humbler woodsman, and he should be brought in as early as possible in order to avoid disturbance later on. At this time of the year one can see the very skeleton of the wood and note all sorts of little jobs which should be done. The December and January gale falls must be cleared, but the light toppings will come in handy for cover stacks. These, piled in loose pyramids among bramble and undergrowth, encourage nesting. Faggot stacks, on the other hand, are remarkably attractive to stoats, and are best shifted.

Drainage of ditches and wood ponds requires looking to, for it is astonishing how easily they choke up with leaves and small branches. Bushes on the pond edge tend to encroach and sides to fall in. If they are looked to annually, they keep indefinitely in good repair, but abandon them for a year or two and they have to be entirely re-made.

Paths and rides need trimming up and side shoots on timber cutting back. Here and there we have found the undergrowth thin, and these thin patches may have embarrassed the nice conduct of our later drives; a little landscape gardening is indicated here, brambles can easily be set, saplings moved and the necessary screening made to grow again. Effective natural screening may take a year or so to grow, but a reed or furze bushed hurdle or two, such as are used for jumps, do not make a bad substitute if they are set out early, for very soon the natural growth of bindweed or old man's beard grows over them and the weed growth fills in the gaps. These hurdles are useful for closing the ends of rides which have been cut right through from side to side of the wood. If one panels off and re-plants a little enclosure at a ride end the hurdles serve a double function in that they prevent beaters and others making a new direct way through precisely where you do not want it.

Wire netting is a relatively expensive item, for you can count it as a shilling a yard, but, despite this, it is one of the best possible investments on estates where a fairly heavy head of game is carried to the acreage. The 2in. mesh is a rather better investment than the 1in., for it is made of heavier wire and lasts longer. Netting, like all other things, needs attention to keep it in repair. Rabbits will channel passes underneath it, boughs fall and trespassers in search of flowers press it down. A top strand of barbed wire does not act as a deterrent to them, and might just as well be avoided for the sake of hounds. Few people paint wire netting, but a friend informs me that it doubles its life. He simply rolls the rolls as they come a couple of times in a paint trough or dips them in a barrel, and contends that the effect is excellent.

The proper placing of netting at flushing points gives one control of a wood where the cover is not quite as happily arranged as it might be. Used strategically, it restores the freedom of the beat. A second and much neglected use is the placing of strips of netting for gun cover at the right distance from the covert edge. An enclosed tuft soon makes a small butt, and in open hill country gun screens of this type are invaluable.

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RETURN OF THE TAILOR-MADE

The coat and skirt of suiting or serge which will carry all before it this spring is being built on pre-war classic lines, while a sharp distinction is being made between the suits for morning and afternoon wear. The former are of the neatest and most severe description.

WE are all of us unanimous this year on the subject of the tailor-made. Just as we have suddenly arrived at a realisation of our vital need of Vitamin D for the good of our health, so we have discovered that we all urgently require a new coat and skirt for the enhancement of our general appearance this spring.

The only wonder is that we have let it slip out of our wardrobes, so to speak, for so many years. Time was when the coat and skirt seemed British to the last seam—something that the English, Scottish and Irish women alike wore better than anyone else. But, latterly, it is the Frenchwoman who has been more faithful to it and a more complete exponent of its charms, and this year she is just as enthusiastic about it as we are. It means, primarily, that we must look to the tautness and trimness of our figures again, for nothing demands a straight back, narrow hips and a cut that suggests slimness, even if the suggestion is only a form of hypnotism, more than the morning tailor-made—as it will be worn this year.

A QUESTION OF INDIVIDUALITY.

As a matter of fact, it almost seems that a couple of tailor-mades—one of the plainest description (short coat, severe cut, single or double breasted) for morning; and one longer and more elaborate for afternoon—will be all that we shall require for the common needs of existence the next few months, except, of course, a supply of evening dresses. There is one very pleasing fact about a well cut tailor-made which is always reassuring: it is that, even though we may narrow ourselves down to a certain style, and hundreds of us choose the same kind of cloth, a woman always preserves her own individuality in a coat and skirt, just as a man manages to preserve his, even though a whole railway carriageful may be wearing exactly the same type of navy serge suit. If well cut—and this year there is more than ever a demand for a perfect cut—one's coat and skirt "grows to one," so that it rapidly becomes the expression of one's personality, instead of a garment of which it is agony to meet the replica at every gathering.

No amount of written matter will ever tell as much as a simple sketch, and our artist has shown in her illustrations seven of the very latest of the new suits in the styles which will carry all before them this year. The mere fact that they bear a certain similarity to each other shows how unanimous we are this spring and how determined to bring back the erstwhile popular suit; but, in spite of this common faithfulness to one type,

each has its individuality. Most frequently this individuality takes the form of geometrical designs spliced into the material in the form of inserted strappings, sometimes of the designs actually woven into the material itself.

MURAL-PATTERNED CLOTH.

Paris is far from confining herself solely to the short coat, and not a few of the patterned materials, especially those which are suitable for afternoon wear, are seen at their most graceful and most becoming in the case of the long coat. The example sketched at the Maison Ross, 19, Grafton Street, is a case in point. Mr. Ross, who is always a much-consulted authority on the question of the tailor suit, is frankly an admirer of the perfectly plain and classic type; but he realises the importance of the longer coat as well as the short, and, in the attractive suit illustrated—which is the very last word of fashion and is carried out in one of the new soft cloths in the palest sand colour, with a faintly indicated design which almost suggests a mural pattern—he has introduced a striking feature on the long coat. This consists of a long wide "strap" actually spliced into the material itself and crossing the coat from one shoulder to the hem. The skirt is made with inverted pleats, and the jumper of stockinette to match is strapped—another of the latest decrees of fashion—with the cloth of which the suit is made, while there are touches of gold embroidery and serried rows of tiny chased gold buttons on it as well.

Leather is a good deal employed in the new suits, and the tailor-made illustrated which our artist has sketched at Burberry's (Haymarket) is of fine Saxony in brown and red check on a light brown background, and has a narrow edging of leather on the revers, cuffs and pocket.

A feature of many of Burberry's tweeds is the shawl-patterned border woven into them like a selvedge, and which is used as a trimming, especially for the long, straight "overcoats." In the case of the selvedge borders, I noticed that they had been used to form wide straps at the sides of the travelling or sports Burberry coats, into which the pocket was set, a method which gave a note of distinction to the scheme; while a band of the same was also carried down the centre of the back.

Flecked tweeds are equally in evidence, and in the sketch on this page, which shows one of the latest suits at Kenneth Durward's, Conduit Street, an oatmeal-coloured Kildare tweed, flecked with orange, sand and wood brown, has been used, the short coat with long lapels being fastened with two buttons, while the skirt is yoked—just as it used to be in Edwardian days—the pleats which spring from



TWEEDS ARE WELL TO THE FORE AND CAN ADD A TOUCH OF INDIVIDUALITY TO THE MOST SEVERELY SIMPLE TAILOR-MADE.

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'Visylka' for frocks and jumper suits. In newest plaids and checks, many with marl backgrounds and a plain colour to match any design. Also in many dainty pastel shades for lingerie.
36 ins. wide. **4/11**
Per yard



BE SURE TO SEE NAME 'Visylka' ON SELVEDGE. If any difficulty in obtaining, please write for address of suitable retailer to Wm. Hollins & Co., Ltd. (suppliers to trade only), 897, Vyella House, Old Change, Cheapside, London, E.C.4.

LIKE a breath of Spring, this new, practical fabric, 'Visylka' instils new life and new colour into the season's smartest frocks and jumper suits. 'Visylka' combines the protectiveness and guaranteed unshrinkability of 'Vyella' fine flannel with the rich silken beauty of finest British Artificial Silk—both sides being the right side, each side alike. All the soft texture, the light distinctive weave, and the graceful draping qualities of 'Vyella' are found in 'Visylka'—but subtly enriched by the cleverly introduced silvery speckle of the Artificial Silk. The washing and wearing qualities of this new fabric are identical with those of 'Vyella'.

From first-class Drapers and Stores.

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TRADE MARK.

the new silky flannel

A PERFECT BLEND OF 'VYELLA' YARN AND ARTIFICIAL SILK.

British and Guaranteed.

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A Lincoln-Imp HAT

Lincoln-Imp Hats are manufactured in Walter Pope's premises in London and Luton, and are supplied direct to the Leading London and Provincial Houses.

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The No. 83 quality socks are made in England by English people. They are good looking hard wearing and perfect fitting. Try them and be satisfied.

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Sardinia House, Kingsway, London, W.C.2

For cleaning Silver, Electro Plate &c.

Goddard's Plate Powder

Sold everywhere 6d 1s 2s & 4s

J. Goddard & Sons, Station Street, Leicester



Sand-coloured cloth trimmed with nutria fur forms this charming suit (Maison Ross).

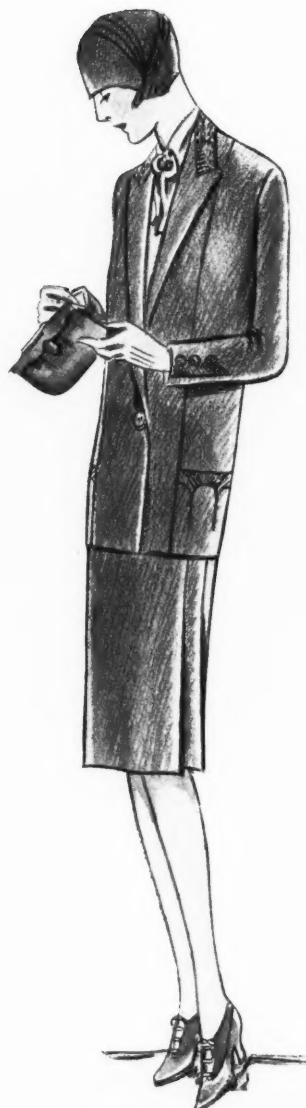
under the yoke being released half-way down. The whole is so attractive that it is sure to have an immense success this season.

THE SNOW WHITE SLIP.

One is reminded, too, of the pre-war tailor-made by such simple features as the slip and waistcoat of white piqué—both of which give a freshness and crispness to the spring suit which seem to lift it at once out of the ordinary. In the charming little tailor-made of dark grey wool suiting, bound with black silk braid, which owes its origin to that clever tailor, Mr. Bridburg, George Street, Hanover Square, I noticed the thin line of snow white silk piqué outlining the revers and collar and giving just that touch of relief which is so important to some women who cannot stand the effect of the dark cloth near the face. Another charming suit had a white waistcoat of this material; while at the same tailor's I saw some very attractive suits of grey flannel—likewise a similar material to that used for men's suits—and was more than glad to note that the flannel suit has come to stay.

Brown with a faint overcheck of red seems much favoured this year, and Studd and Millington, Conduit Street, showed me some very attractive tweeds in this combination. One of them, by the way, which has been made with the usual skill of these tailors, forms the subject of our sketch on the previous page the coat being double-breasted, with narrow revers and four buttons, while a couple of pleats occur on either side of the centre panel on the skirt. It was in these showrooms that I saw one of the new materials for coats and skirts, which has not one but several patterns woven into it, while appearing almost plain and uniform when seen at a distance. The West of England suitings are likewise having a great vogue, and the fact that the authorities at Peter Robinson's are using them to a great extent for their tailor-mades speaks eloquently in their favour. In a dull red shade—almost the colour of the good Devonshire soil—they are specially attractive, and it is in this colour that the original of our sketch has been carried out. It is interesting to learn that in all the colours the fancy tweed which forms the trimming is specially woven to accompany it, and in this particular case it trims the revers, cuffs and pockets, the coat being fastened with one button.

The last of the sketches shows a neat and charming little suit from the showrooms of Harvey Nichols and Company, Limited, Knightsbridge. It is made of pure Saxony with a fine pattern in two shades of brown, belted and spliced in geometrical designs, the jumper being of Angora stockinette strapped with the suiting. It is a delightful garment



Dull red West of England suiting with fancy trimming (Peter Robinson).

for almost any occasion.

Hats to wear with the severest type of tailor-made are, of course, of the simplest, and felt is still immensely popular, although it is beginning to share the honours of the coming season with the new Chinese straws. The vogue for combining different materials is likewise making itself felt.

KATHLEEN M. BARROW.

THE WOMAN GARDENER'S VADE MECUM.

I know of no time of the year when the hands seem to suffer more from roughness and redness than the month of February. The outdoor woman who spends much time in her garden is well aware of this, and it is to her, in particular, that I recommend the constant use of La-rola, a bottle of which, it is not too much to say, should have a place as a matter of course on the toilet table. It corrects any painful roughness at once and keeps the skin of hands and arms beautifully soft and white. One can, besides, use it with great advantage on the face as well, while it has the merit of being obtainable from all chemists and stores, and is both inexpensive and lasting, being priced at 1s. 6d. per bottle. The La-rola toilet powder is another thoroughly reliable preparation, and this likewise issues from the world-renowned old firm of Messrs. M. Beetham and Son, Cheltenham Spa.



A contrast in belted and non-belted coats. The former is from Harvey Nichols, the latter from Bridburg.

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The daintiest and most hygienic fabric for intimate garments is made from PURE COTTON



COTTON washes perfectly. Fabrics made from pure cotton can be washed time and time again without losing one jot of their freshness. This is the secret of personal daintiness. Horrockses "Fyne-Lawne" is made from pure Egyptian cotton. It is an exquisite pure white fabric for underwear garments. "Fyne-Lawne" is of such high quality that it actually improves with washing, becomes finer, closer and much smoother in texture after each visit to the laundry.

Women who like to make, or must make, their own undergarments will find "Fyne-Lawne" a delight to

work, it is not expensive, it is within the reach of everyone and can be obtained at all drapers.

Horrockses Fyne-Lawne

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F.H.34

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THE JUDICIOUS EPICURE

By X. MARCEL BOULESTIN.

THIS is the time of the year when spring vegetables make their appearance on the English market in a manner both shy and bold; they are, so to speak, modest about the quality and without *pudeur* about prices. Lettuce we have had for a long time, but they are small, fragile and heartless; young carrots are worth their weight in gold; globe artichokes are all leaves; asparagus costs from 18s. to 25s. a bundle. All are out of season and all equally tasteless. Why not have, in the winter, winter vegetables? Is not a batavia or a chicory salad better than a lettuce which is at its best in June? And what is wrong with celery, endive, cabbage and other "seasonable" things?

And should you get tired of this homely fare, why not make perfectly good dishes out of dry vegetables? They are meant to be eaten now and not despised for ever. Soaked over night and well cooked they are as good and as tender as fresh vegetables.

Pois secs en purée.—Take a pound of split peas well soaked and put them in a saucepan with lots of cold water, a few cubes of bacon, parsley, salt and pepper. Bring to the boil and keep boiling for about two hours and a half, more if necessary; they should be quite soft. When ready pour the stock into a bowl through a colander, remove the parsley and bacon, and squash the peas through a sieve. If the purée is too thick and dry, add to it some of the stock and stir well.

In another saucepan put a piece of butter the size of an egg, melt it and add your purée, stirring well. See that it is well seasoned, smooth and of a good consistency. Serve with croûtons fried in bacon fat, or as an accompaniment to cutlets or grilled sausages.

Haricots blancs.—Cook the haricot beans in the same way, remove the stock when they are ready; add a good piece of butter, chopped parsley and cook for a few minutes, stirring them well but lightly so as not to break them. Add just before serving a piece of fresh butter. The stock can be used as a basis for a perfectly good vegetable soup.

Haricots au roux.—Cook them as before and drain them well. Cook in a saucepan one onion cut in thin slices and a



MENU FOR DINNER

Potage d'orge à l'allemande.

Turbot sauce hollandaise.

Filets de saumon aux bigarrades.

Purée de pommes.

Salade.

Bananas flambées.

good piece of butter, brown the onion, then remove it, squeezing it against the side of the saucepan so as not to waste the butter; put in the haricots, season well, add either a tablespoonful of goose fat or of good gravy from a roast, cook five minutes and serve.

Flageolets.—These are the small green haricot beans. They have a very delicate flavour and are best boiled in the ordinary manner, then *sautés* in fresh butter with chopped parsley and chervil.

Fricassee de Choix Rouge.—Red cabbage is not only used as a salad for *hors d'œuvre*, in the north and the east of France it is often served as a hot vegetable course. The following recipe dates from 1820, when it appeared more or less as a novelty, at least it was for the cook of *La Maison de Campagne*.

Take a red cabbage, remove all the hard parts and chop it fairly finely; chop also one onion and a little parsley. Put the lot in a saucepan with salt and pepper and a cup of *consommé*, cook slowly for about two hours, adding, if necessary, from time to time more stock. Take a piece of butter (about one ounce), mix it well with a pinch of flour and a drop of wine vinegar; add this to

the cabbage, cook two minutes, stirring well, and serve at once.

EPICES.—It is absurd to overrate the importance of good seasoning. Pepper, of course, should never be bought already ground, either for the kitchen or the table. Fresh out of a little mill it is clean and fragrant. As for spices, the average mixed kind seem to be very unsatisfactory; yet a pinch of good spicing in a dish will make all the difference in the world. It is not, as a matter of fact, difficult to prepare spices at home; nothing more simple if one has the time and the inclination. There are many recipes, some dating from 1739, and the famous one from Carême; this one will serve many purposes: Pound in a mortar three parts of peppercorns (white and black in equal quantities), one part composed of cloves, grated nutmeg, cinnamon, dried thyme and bayleaf. Add a very small quantity of ginger and mace. These ingredients should be very finely pounded, then passed through a fine hair sieve and kept in a well closed tin or a bottle with a glass stopper, in a dry place.

SOME INTERESTING CATALOGUES

THAT we have reached the height of the gardening season is evidenced by the number of catalogues all appertaining to the garden which continue to reach us daily. It is an impossible task to treat each separately on its individual merits. Suffice it to say that the majority show great improvement in the presentation of the subject matter, and also offer a considerably wider variety than those of previous years, which all goes to show how rapid has been the development of the gardening art during the last few years. Among the miscellaneous few to which we should like to direct readers' attention are the special catalogues issued by Messrs. Kelway and Son of Langport dealing with gladioli, delphiniums and roses, trees and shrubs, and fruit trees. All these lists are most interesting, and indicate the lines on which this well known firm is again leading the way in the improvement and development of certain types of garden plants. They are already regarded as one of the pioneers in the culture of delphiniums and in the raising of peonies, but perhaps their connection with the gladiolus is not so widely known. During the last twenty years they have contributed much to the development and general popularity of the gladiolus as a garden plant. Their list offers a multitude of varieties, all of their own raising, many of which are among the best of their kind. Their superiority in the world of gladioli was recognised last year at the British Gladioli Society's Show, when the firm was awarded the Society's Challenge Cup for a display of large-flowered varieties. There are many illustrations in colour of individual varieties, both large-flowered and Langprim hybrids, which give an added interest to a brochure which should be in the hands of all gardeners who are making preparations for spring planting. The delphinium list is also worthy of close study, both for its clear and accurate descriptions of the large number of sorts offered and for its wealth of illustrations. A number of novelties for 1928 are described, and it would seem from their description that all are worthy of inclusion in herbaceous planting schemes this year.

From Messrs. Engelmann's, Limited, of Saffron Walden, we have received their annual catalogue of perpetual-flowering carnations, which grows in size with every issue. The name of the firm is a household word where carnations are concerned. At horticultural shows and exhibitions they never fail by their excellent displays to stir the admiration of the visitor. Some hundred and twenty varieties are described, while as many more are listed as varieties grown. Many of the best varieties frequently seen in florists' shop windows are offered by the firm, while among their novelties for this year are Citron (a lemon yellow sort), Betty (shell pink), Katja (light heliotrope) and Hebe (salmon), all welcome additions to an already long and excellent list. A catalogue to be procured by every keen carnation grower.

Lovers of the daffodil at home and abroad who are collectors of the newer varieties, should make a point of obtaining an excellent

list of choice varieties recently issued and offered by Mr. R. P. Calvert, wholesale bulb grower, Carnsulan Nurseries, Coverack, Cornwall. It is a particularly good list, embracing all the more modern varieties of distinctive merit, collected from many raisers, and is certain to interest every daffodil grower. We may add that the catalogue is well produced, with twenty-eight full-page half-tone illustrations, each one of which conveys an accurate idea of the particular variety and the section to which it belongs. Not only may this little handbook be considered as a catalogue, but also as a valuable reference book.

The use of fertilisers for garden and lawn has become so important in recent years, owing to the results of close study and research as to soil conditions, that it is necessary that modern gardeners should have a knowledge of their various uses and of their application. In this connection we would direct attention to the catalogue of fertilisers issued by Messrs. Joseph Fison and Co., Limited, Ipswich, which is an interesting and helpful brochure. Much useful cultural information is given in its pages, while interesting reference is made to some of their special fertilisers, for which this firm has a high reputation.

In view of the interest which was shown by many readers in the recent articles on greenhouses and their construction, we would call attention to the excellent catalogue, or rather handbook, on greenhouses published by Messrs. Foster and Pearson, Limited, horticultural builders, of Beeston, Notts. This firm has a reputation extending over many years for their work in connection with greenhouse construction and heating. The catalogue under review, by means of the text and a wealth of well executed half-tone illustrations, describes all the various types of greenhouses and frames, together with notes on their heating. We certainly recommend this catalogue to those of our readers who are contemplating the erection of further glasshouses or adding to their frame ground.

AN OPPORTUNITY.

A rare opportunity of acquiring perfectly fashioned and sumptuously beautiful leather articles and kindred goods arises in connection with the re-building sale now going on at Messrs. Drew and Sons', Piccadilly Circus, W. A reduction of 20 per cent. is made in the price of every article offered. For instance, a £15 10s. vanity case with opera glasses, mirror and all other delights, now costs only £12 8s. But the bargains are far too numerous to be even hinted at in so short a notice as this. The difference between not only the appearance, but the wear of first-class and second-class leather goods is tremendous. A good bag, dressing-case or purse in which the fittings retain their colour and the leather wears in the traditional manner which justifies the adage "nothing like leather," is always a sound investment. Generally, it has to be made at a high cost, therefore this opportunity to acquire first-class articles at a low price is well worth considering.

MISCELLANEOUS ANNOUNCEMENTS

Advertisements for these columns are accepted at the rate of 3d. per word prepaid (if Box Number used 6d. extra), and must reach this office not later than Monday morning for the coming week's issue.

All communications should be addressed to the Advertisement Manager "COUNTRY LIFE," Southampton Street, Strand, London.

General Announcements.

SEWAGE DISPOSAL FOR COUNTRY HOUSES, FACTORIES, FARMS, ETC.—No emptying of cesspools, no solids; no open filter beds; everything underground and automatic; a perfect fertilizer obtainable.—**WILLIAM BEATTIE**, 8, Lower Grosvenor Place, Westminster. **IRON AND WIRE FENCING FOR PARK AND GARDEN.**—Ornamental Iron and Wire Work of every description, Catalogue 552. Iron Fencing and Tree Guards, Catalogue 553. Wood and Iron Gates, Catalogue 556. Kennel Railing, Catalogue 557. Poultry Fencing, Catalogue 558. Ask for separate lists.—**BOULTON & PAUL, LTD.**, Norwich.

IRISH LINEN TRAYCLOTHS.—Hemstitched. Dainty, snow-white, size 12 by 18ins., 4 for 4/-; 14 by 20ins., 4 for 5/-; 15 by 22ins., 4 for 6/-; 16 by 23ins., 4 for 8/-—Complete Bargain List Free.—**HUTTON'S**, 10, Main Street, Larne, Ulster.

BIRDS' BATHS. Garden Vases, Sundials; catalogue (No. 2), free.—**MOORTON**, 17, Eccleston Street, Buckingham Palace Road, S.W. 1.

FENCING AND GATES.—Oak Park plain and ornamental; Garden and Stable Wheelbarrows.

Catalogues on application.

ROWLAND BROS., Bletchley, Estab. 1874. London Showrooms: 40-42, Oxford St., W.

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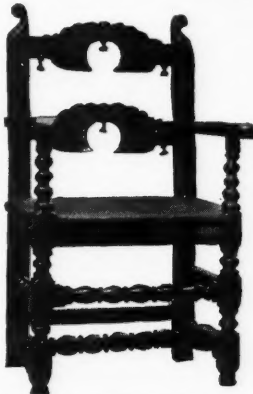
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Stamps.

BRITISH COLONIALS.—Advertiser is dispersing collection of superb early issues at one-third catalogue. Approval; references.—"A 7591."

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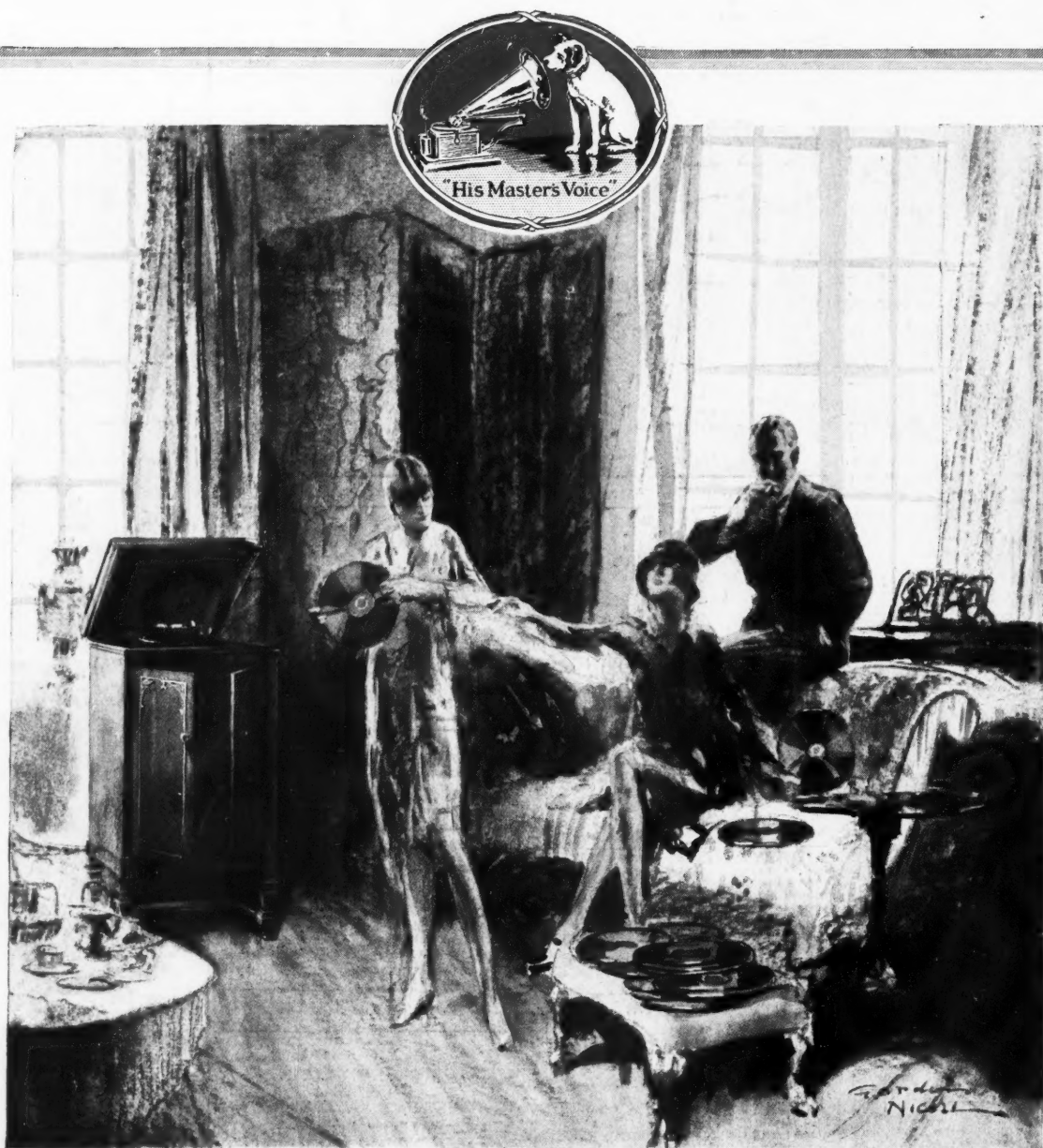
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